THE NEW YORK
# DRAMATIC MIRROR

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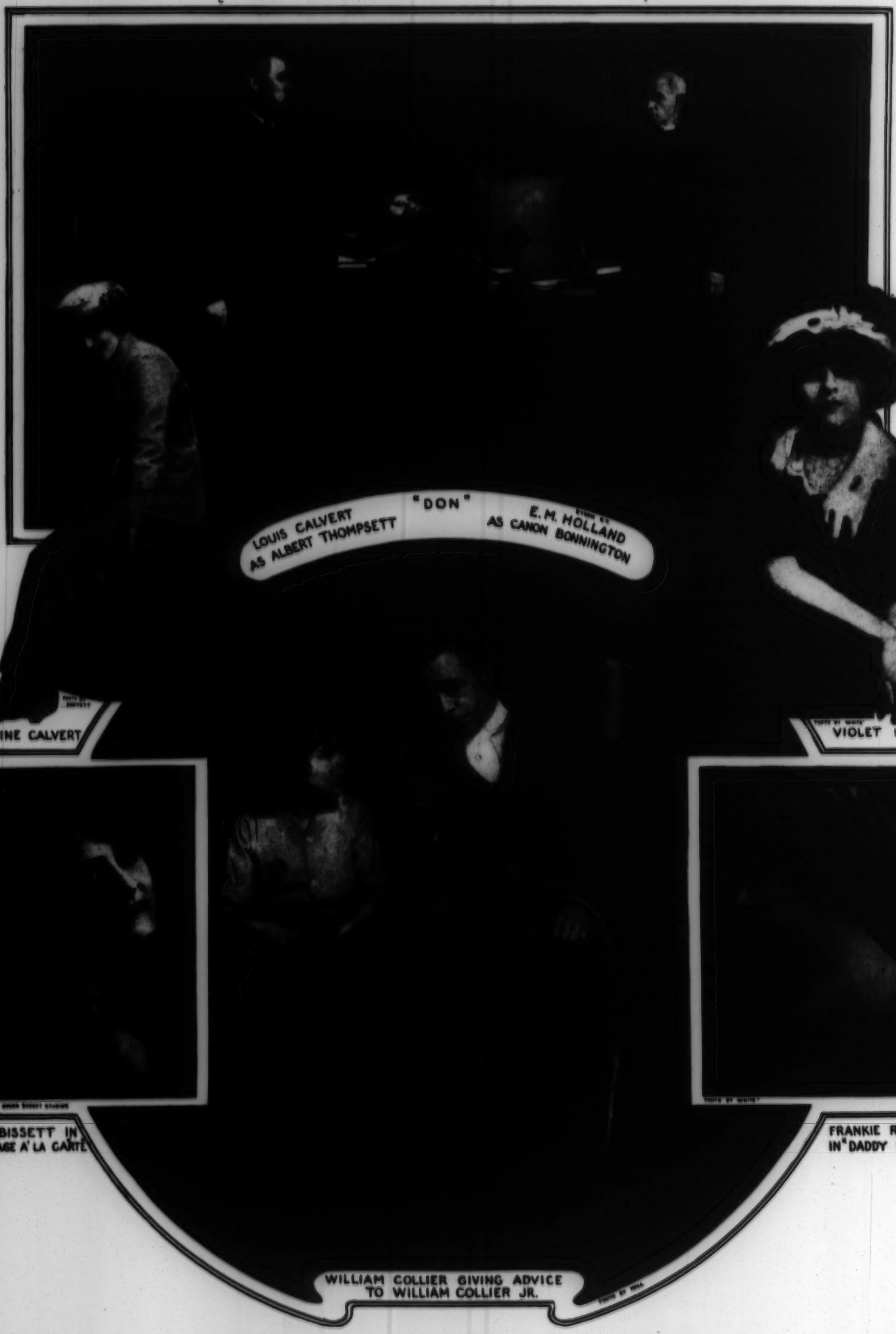


A FEW OF THE SEASON'S FAVORITES

# The New York Dramatic Mirror

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## A Dissipation of Interest

A SERIOUS RESULT of the searching desire of the press in recent years to anticipate and make public all matters relating to the stage is the gradual but certain dissipation of that glamor of the theatre that for generations was one of its most fascinating elements.

The stage has always had its mysteries, and without them would indeed be barren. Colossal as were the theatres of the Greeks, built in the open to hold multitudes, with stages looking upon the sky, even they had their mysteries. Distances were large, but they were accommodated to the eye and the ear by artificial devices which themselves involved something of the mystic—masks which enlarged the aspects of actors, contrivances to increase the loudness of the voice, and the colthurnus, to add to stature. Changes of scene with the Greeks were even more ingenious than those of the moderns, their side scenes being on triangular devices which revolved to present different pictures. And they had machinery for the descent of gods through the air, or for the sudden disappearance of figures in the play. ÆSCHYLUS, in the Prometheus, brought OCEANUS through the air on a griffin, and introduced a winged chariot bearing ocean nymphs in great number. Contrivances to simulate thunder and lightning, the falling or burning of a house, and the like, were also of the Greek theatre's machinery. All these things were marvels to the multitude, as later devices of the stage were to audiences of modern times until the theatre's secrets were laid bare.

Years ago, before full development of the press system that seeks to divulge all sorts of human affairs and to regulate them, when the simpler disclosures as to oncoming plays and their mechanism were marking the beginning of a new method of publicity as to the stage, even the comparatively harmless "stories" then evolved were regarded almost as privileged publications. Yet at that time the veterans of the theatre expressed fears as to the effects these publications would exert upon an institution whose hold upon the public largely depended upon its long-guarded mysteries.

DION BOUCICAULT deplored the efforts of the quidnuncs of the press in this direction, and regretfully remarked that "the whole bag of tricks" was becoming public property. What, it may be wondered, would BOUCICAULT say to-day, after a survey of the interval and with a knowledge of the lengths to which the press in the meantime has gone in its search for matter "of human interest"?

AUGUSTIN DALY, the last of that school of managers whose members jealously guarded the secrets of the playhouse, might well have attributed his managerial success in no little measure to his reticence about the details behind the curtain of his theatre that he quite properly regarded as of private and purely professional concern. Newspapers in his day were curious as to stage secrets and the doings of actors in non-professional hours, but they never drew from DALY or from any one in his employment anything of the detail that he regarded as part and parcel of the theatrical stock in trade. He even objected, it was said, to the appearance of his leading players on Broadway as figures in the daily parade upon that thoroughfare. And without doubt his judgment in these matters was sound, for up to the last, during his control, Daly's Theatre had more to offer the public than any other theatre, because the rising curtain alone disclosed results. There was mystery here up to the final moment of a production.

The newspapers nowadays advise the public in advance of all things relating to a theatrical production, or complete their disclosures soon after a play is made known. Every notable device of the theatre is dissected with pictures, diagrams and descriptive matter that leave nothing whatever to the imagination, and as a result ingenious efforts which should enforce illusion become commonplace, and sometimes, from their revealed simplicity, even the subjects of ridicule. How, then, can the public now find anything like the illusory charm, the mysterious glamor, that formerly made the theatre a place in which to have the intelligence happily and strangely surprised and the fancy stirred? Something of the vitality of the theatre has been sapped by this persistent and complete revelation of its legitimate secrets, and it is no wonder that the play has lost so much of its affecting power.

But this is not all of the revealing habit of the newspapers. Nowadays, after all other possible disclosures as to doings behind the scenes have been made, the newspapers, during the run of a play, set forth in full its story. In one New York newspaper not long ago two or three stories made from current plays were running simultaneously.

It is possible that a few persons who take the time to scan the detailed story of a play in a newspaper may find an episode or a situation, revealed by such a "novelization," that might inspire in them a curiosity to witness the play itself. But it is safe to conclude that the mass of readers—there may be millions of them altogether throughout the country, for these stories sometimes are syndicated—have no desire whatever to see a play after they have absorbed all that an elaborated story of it sets before them. It is significant, in fact, that many plays produced in New York this season as to which managers' hopes were warrantably bright, and "stories" of which were industriously presented in the newspapers concurrently with their representation on the stage, are now defunct. Is not this cause and effect?

A greater reticence as to the disclosure of things in the theatre that should await their legitimate time on the part of those who live by the theatre might enlarge public curiosity in the stage.

## The New Theatre

THE FIRST ANNUAL DINNER of the Founders of the New Theatre, at which there were many guests, representing the arts, literature and public affairs, was an occasion of interest.

A perusal of a digest of the speeches made, presented in THE MIRROR this week, will show that even those most closely associated with the institution are willing to admit that but a beginning has been made along lines that should distinguish such a theatre.

The Founders of the New Theatre themselves acknowledge that mistakes have been made, but happily they show no sign of discouragement or of an abandonment of the original purpose that actuated them. They intend to go on with the aim to establish in New York a theatre which shall stand, as such an institution should stand, as a foundation from which may flow influences beneficial to the American stage as a whole and grateful to a public which desires a union of fine histrionism and that element of drama which survives the call of momentary expedient. To this end the Founders desire public patience and co-operation.

It is significant that the Founders and their distinguished guests recognize that there are many problems yet to be solved before the New Theatre may give tokens of the greater results that should mark the work of such an institution. In fact, during the first year of the New Theatre its efforts with native drama were surpassed by any one of half a dozen of the despised "commercial" managers who might be named. The most pregnant suggestion made at this dinner came from WALTER DAMROSCH, who voiced the necessity for a conservatory in which the arts that intimately relate to a great theatre may be cherished and become practical, and through which young players may be developed for the purposes of the theatre itself. THE MIRROR, at the inception of the idea for the New Theatre, pointed out the necessity for such a preparatory institution. At this time such an establishment is absolutely essential as an adjunct to any institution which aims to give the best dramatic results in the future.

Such a school, in fact, would well have been thought of as among the first things necessary in the New Theatre foundation. And when the idea of the New Theatre first took shape in the co-operation of the able men who are now materially associated with it, and even before architects had been summoned to draw plans for its building, it would have been the part of wisdom to provide for dramatists who might furnish its plays and actors who might interpret its drama.

There has been much criticism of the New Theatre building. It is a noble edifice, and appeals to the imagination. But use of it has shown many defects in it as a practical house for the drama. Even this has not discouraged the Founders, who intimate that if the building shall finally be shown to be unfit for its purposes, another will be provided. This fact, perhaps more clearly than anything else, gives an earnest of the determination of the Founders to carry their purpose to final success in spite of all discouragements. So the New Theatre must be reckoned with, and that it may achieve all that is dreamed of it is the cordial hope of THE MIRROR.

THE NEW YORK
# DRAMATIC MIRROR

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NEW YORK, - - - - - - - - - DECEMBER 28, 1910

## The Usher

The engagement of E. H. Sothern and Julia Marlowe at the Broadway Theatre, closing this week, is worthy of special note.

Entering a theatre in the district instinct with the modern idea as to theatrical amusements, they have played in Shakespeare steadily to fine patronage.

Their large audiences have been of the first-class, if under that head persons of intelligence may be placed. And these players have proved that Shakespeare presented with care and earnestness is as popular as ever.

The reception of these actors in other cities, too, fits into the theory upon which they have labored, and proves their wisdom, while it establishes the fact that so far as the theatre is concerned the times are not "out of joint." In other words, Sothern and Marlowe are welcomed everywhere in Shakespeare in a measure that makes possible their continued and admirable exploits with this author.

The repertoire for this week includes seven Shakespeare plays, each elaborately mounted and dressed. The money and artistic attention represented in such a repertoire make less impression upon the thoughtful mind than the marvelously varied histrionic industry that such a series of representations in so short a time involves.

Truly, these players are not only a credit to their country. They are among those who adorn the theatre of the world.

A somewhat unusual scene was enacted before a group of Maine officials at Bangor one day last week.

The Rev. Wilbur F. Berry, of Waterville, Maine, appeared at a hearing to argue against state aid for the Eastern Maine Fair.

The clergyman contended that at this year's fair a dance that shocked moral persons was permitted; and as president of the Christian Civic League he and his associates were opposed to a repetition of the dance under state auspices.

Asked by the State Commissioner of Agriculture, Mr. Gilman, to describe the dance, the clergyman, after some hesitation, undertook to reproduce it. He was clad in ministerial black, and his white whiskers added to the incongruity of the scene as he went through contortions which he declared he had seen at the fair. The dance was one, he said, that had "made John the Baptist lose his head," as the promoters of it had informed curious witnesses.

The Commissioner of Agriculture, after the Rev. Mr. Berry had danced, reserved his decision in the matter at issue.

The Usher is not a promoter of dances of the sort this clergyman described and repeated, but would like to know how many times the reverend gentleman witnessed this dance in order to reproduce it so graphically.

Edward Temple, in the Toronto *News*, talks about a matter treated editorially in THE MIRROR this week—the loss of public interest in the stage through a disclosure of the secrets of the theatre.

Mr. Temple rightly concludes that the public, in becoming acquainted with the *modus operandi* of the theatre through the press, loses much more than it gains, for its interest has been dulled.

"The wholesale publication of secrets of the stage in newspapers and magazines," says he, "informing people constantly that the beautiful woodland down which Rosalind walks is but canvas and paint and sticks of carpentery, and that the glow of sunset is produced by such and such a combination of lights and so many colored mediums, has made so many theatregoers imagine themselves full of wisdom regarding the scenic tricks of a play that to produce even a stupendous piece of illusion is only to invite a cheap cynicism.

"They know or think they know the why and wherefore of the production, how this and that are done, and sit back contentedly surveying not how complete and startling is the masterpiece on the stage, but rather how neatly the carpenter and painter have done their work. Ill-advised publicity has robbed the theatre of half its mystery, and therefore half its charm. The day of stage illusion, I am afraid, is past, and possibly only the cessation of behind-the-scenes publicity on the part of all managements will restore that public confidence and curiosity which alone can awaken interests in the make-believe of the mimic world."

If managers from this time would be more reticent about matters behind the scenes, a new generation might come to the theatre with all the happy expectation that used to mark the gathering of an audience. But the false notion that anything and everything written about a play or a production results in profitable publicity will probably survive much to the theatre's injury.

The West is still exercised over Salome, vituperation mingling with regret and "morality" struggling in what the wrestlers call "the strangle hold" with curiosity.

One Chicagoan, Gordon Seagrove, voicing the aspiration of many, no doubt, expresses himself thus graphically and good-humoredly in verse:

Mary Garden, ere we part,
Give, oh, give us more of Art!
Give us once again Salome;
We will keep the "coppers" home.
Come back once and show us Art,
Mary Garden, ere we part.

Wiggle, wiggle unconfined,
Cast aside the ties that bind,
Let the low brows knock and pan,
We are with you to a man.
Let the cymbals smite our heart,
Mary Garden, ere we part.

Mary, say not "Art is dead":
Wallow in the catnip bed:
Let the bass drums roll and crash,
Playing wild harmonic hash.
Tell us that Salome will start,
Mary Garden, ere we part.

Mary Garden, we implore
That you spring your art some more;
Tho' Milwaukee passed the flowers,
Mary Garden, you are ours.
Can we cease to love thee, Art,
Mary Garden, ere we part?

The reference to Milwaukee brings forward facts of record. A judge of a court in that city, delivering his opinion, said:

No one can deny that Salome is a work of art. If people want to pay their money to be artistically horrified, that is their business.

A politician of the same city advanced this idea:

Salome is a flame dancing above the pit of hell. She personifies the horrors of unholy love. I enjoyed the opera immensely.

And the chief of police of Milwaukee, not to be outdone by Chicago's chief, remarked:

She reminded me irresistibly of a sausage dancing on a red-hot griddle.

No dance can be quite as striking as are the viewpoints of its varied witnesses.

## PERSONAL

ASHWELL.—An American wonders how London theatregoers have fared this season, for most of the English actors of prominence have emigrated to this side. The few English favorites left at home must have been puzzled to satisfy the insistent demands of an ever thirsty theatrical public, whose supply of actors will be materially decreased by the withdrawal of Lena Ashwell and Sir Herbert Beerbohm Tree to the States. Miss Ashwell has already arrived. Under the management of the Lieblers she will co-star in Judith Zaraine with Wilton Lackaye. This play, according to the Lieblers, has been on the list of eligible dramas for a long time, but has failed of production for want of two suitable leading actors. In Miss Ashwell and Mr. Lackaye George Tyler of the Liebler firm thinks he has the two necessary people. Miss Ashwell's last visit here was made in 1906 in Edward Knoblauch's The Shulamite and in Henry Arthur Jones' Mrs. Dane's Defence. She made a favorable impression in the latter play. During her Chicago engagement on that tour she also produced The Undercurrent.

DALY.—Arnold Daly, whose theatrical ventures for the last two seasons have not been over-successful, opened Monday night in Cleveland, Ohio, in Charles Dillingham's production of Eugene Walter's Homeward Bound. Mr. Daly was one of the first of George Bernard Shaw's disciples in this country and was successful in the Shawian satirical dramas. In Candida and You Never Can Tell he scored a success, which he has not since duplicated. Mrs. Warren's Profession, Arms and the Man, The Man of Destiny and How He Lied to Her Husband are other George Bernard Shaw dramas in which Mr. Daly has appeared. Last season he played a very short New York season in Paul Hervieu's Connais-toi, literally translated into the English, Know Thyself. This season Mr. Daly tried a short excursion into vaudeville, both as actor and producer, but his experience in that field was not sufficiently attractive to hold him long. He was about to sail for London to confer with George Bernard Shaw in regard to a new play when he decided to accept Mr. Dillingham's offer.

BELASCO.—David Belasco has announced the title of the new play which he has just completed for David Warfield. The Return of Peter Grimm is the name selected. From Mr. Belasco's office comes the statement that the drama promises to be one of the most remarkable of Mr. Belasco's plays. The theme of the drama is "Is there life after death?" No theories are advanced as to the probabilities of the main incidents, and the character of Peter Grimm, which Mr. Warfield will essay, is an intensely human type. The forthcoming production, which will be made at the Hollis Street Theatre, Boston, on Jan. 2, is an unusually interesting event, since it is the premiere of a Belasco play and the first Warfield premiere since The Grand Army Man in 1907. The cast will include Marie Bates, Janet Dunbar, Marie Reichardt, John Sainpolis, Thomas Meighan, Joseph Brennan, William Boag, John F. Webber, Percy Helton, and Tony Bevan.

GILLETTE.—In spite of William Gillette's successful revival of his old favorites his engagement at the Empire cannot be extended. Ethel Barrymore, who will appear at the Empire on Jan. 2, in Trelawney of the Wells, compels Mr. Gillette to move to the Criterion. The original New York engagement was to have been for four weeks, but the demand for a revival of Held By the Enemy has been such that the Criterion was secured for that revival.

# THE MATINEE GIRL

FOR a year, wherever female stars or leading women have gathered I have heard Battaille's play, The Foolish Virgin, discussed. Every voice, soprano or contralto, agreed that the play was the dramatic plum of the year, and everyone speculated more or less hopefully, into whose lap it would fall.

Like Castoria, all cried for it save one, a young woman with head set most steadily upon her shoulders, who spent last Summer in Paris, and who said:

"I tell you it is not a part for an American actress to play. It will not carry the sympathy of American women, and without the sympathy of the women what is the chance for any play? I wouldn't play it. The idea is totally unAmerican."

The prophecy of this young Stellar Miriam are being fulfilled. Just as Griselda, once esteemed the best of women because the most submissive of wives, is now regarded as a fool preceded by several blanks, so the middle-aged woman, forsaken by her husband, who follows him to the apartments he shares with her girlish rival and, knowing he cannot be drawn back to her side in the fresh phase of his passion for the other, implores him to promise that if he ever finds himself alone he will come back to her—the woman who cries: "I cannot live on dignity and self-respect, but I can live on the hope that you will come back to me if ever you are alone," inspires no sympathy in an audience of self-reliant, mettlesome American women.

There were no children to bind these two. There was no poverty to make the woman fear beggary. There were, in the eyes of the American woman, no extenuating circumstances to justify this deserted wife's abasement before the man who had run away from her with a girl. The American woman will not forgive her for her reptilian lowliness.

But though the psychology is of another country, another people, essentially, even for France, of another time, the play is a magnificent structure upon false grounds. It held one by the power of nearly faultless writing for two and a half attentive hours, and it discovered to us how fine an actress is the uneven Mrs. Campbell, when congenially cast, and to what sincerity and authority Robert Drouet has grown.

There are persons who are so great favorites of Father Time that he benevolently ceases his onward march, even takes some willing backward steps for them. Such an one is Annie Russell. I have been seeing her on the stage whenever I could for twelve years, and last week in The Impostor, she looked younger, fresher, of more virginal type than in the first of the procession of representations in which I saw her, Catherine.

Miss Russell seems to have gained not only in youth but in prettiness. Her facial loveliness lies in her expression. It has become mirrorlike in its reflective powers. The intimate theatre is a condition essential to the quality of her personality. Her delicate nuances are lost in large, cold temples of art.

The question as to whether an American singer, with a solely American education, can win recognition on her home continent, has been answered with an enthusiastic affirmative by the finely opening career of Edna Showalter. Miss Showalter is the young coloratura soprano whom Ben Teal summarized as "A young Nazimova minus experience but plus song."

Miss Showalter, who is twenty-two, and whom David Bispham calls "That little Long Island maid," because her address has been Richmond Hill, Long Island, since she sang her protests against the world in infantile soprano, is playing the boy part in The Children of Bethlehem under the Damrosch management. She sang the title-role of Paoletta, at the Cincinnati Festival of Music with success. Mr. Damrosch engaged her as soloist for the November tour of the New York Symphony Orchestra. This tour finished, she did recital and concert work in American and Canadian cities. In Quebec she appeared with the Quebec Symphony Orchestra, where the music lovers of that city prolonged the concert one hour, filling the extra sixty minutes with wild applause punctuated by her encore numbers. With eager gesticulations they are saying there that Quebec never before gave singer such an ovation.

Mary Walton, dwelling upon the breadth and depth of loneliness on the road, and even in the metropolis, where the state of aloneness can be most acute, recalled Mark Twain's grim summary of the condition of solitude of soul.

Hall, N. Y.

EDNA SHOWALTER

Miss Walton was paying a visit to the Clemmons home in the aged author's last illness. Noticing the shadow that had fallen upon his face she said:

"Mr. Clemmons, are you lonely?"

"Yes," he answered in a broken voice, "I am as lonely as God."

In one of the booths at the professional Woman's League Bazaar a small enamelled brooch that had belonged to Garrick was raffled. The brooch had passed from the possession of Garrick into the hands of the Elder Wallack. By him it was bequeathed to Lester Wallack. Arthur Wallack, the son of Lester Wallack, gave the interesting relic to the League for the raffle, he to receive one-half the proceeds. Mr. Wallack, who lives with his two young sons, Lester and Arthur, Jr., at 182 Beach Street, Stapleton, Staten Island, is in indifferent health. The glories of the famous theatrical family seemed to depart with the advancing age and illness of the star and author of Rosedale. Arthur Wallack was a founder of the Lambs, a club from which, I understand, declining health and fortune caused his withdrawal.

Nora Shelby, leading woman for Dustin Farnum in Cameo Kirby, is a Southern girl. Shreveport, La., still refers to her as "one of our fairest daughters." The "fairest daughter," being advised to get up in Juliet in her odd leisure moments, replied to the adviser in these lines:

I was to go in Shakespeare; As You Like It was the play;
But the manager said he didn't think he could see it just that way.
But when I went to see him he eyed me up and down;
He took in every detail of—well, of my gown!
He said my face would be all right, my figure was correct,
But whoever heard of Shakespeare with a darkey dialect?

Daniel Frohman is acquiring a reputation as a wit. Sitting beside him at the dinner of the Dramatists' Club was Alice Ives. The playwright reading the list of guests said, "There I am alone as usual. There are so few I's. It's a lonely initial."

"At any rate," affably responded Mr. Frohman, "I congratulate you on not being with the J's (jays)."

Aphie James, of the late Seventh Daughter company, paid a visit to the Night Court for Women at grim Jefferson Market Court. In this court was laid one of the scenes of Vera the Medium, alias The Seventh Daughter.

"What were your impressions?" I asked as she climbed into her taxicab at three of the morn.

"I feel as though I had been viewing remains," she sighed.

Helen Avery Hardy, who engages actors in Paul Scott's office, repeated to me this plaint of an experienced actor in a ready-to-give-up mood:

"When a woman dressed in a wash rag can dive from a wash bowl into a slop jar and earn a thousand dollars a week, why work for years to become a Shakespearean or Ibsen star?"

David Belasco smiles at the health culturists who predict physical disaster for the man who never exercises, and beauty faddists who tell him he is losing the proetic quality of his person for the same reason.

"Why not at least ride or drive?" asked an anxious friend.

The manager bent upon him the wild, blinking regard of the short-sighted and the absent-minded.

"Because," he murmured, "I would be sure to drive or ride straight into the fences and over the banks. Why, man, I'd get to thinking about a play I'm doing and kill myself. Don't, if you want me to live a little longer, talk about exercise."

But if he does fear fences and banks he seldom comes a-cropper. The opera, The Girl of the Golden West, whose staging he has directed, certainly belongs far from this class. Blanche Bates, watching the dress rehearsal of the opera whose dramatic form she had starred for three years, wiped her eyes and said:

"It gives me the most uncanny sensation. I feel as though I had been at my own funeral or met my own ghost."

In Julia France, I have heard, Mrs. Fiske will show us the ultimate woman, as Gertrude Atherton sees her. With such exponents she will undoubtedly be a woman of intellectual independence.

From Lillian Russell's company on tour come rumors of a pleasant family party. Two members of the company legally and properly address the star as "Auntie." They are Ruby Reid, her niece, and John Brammell, her niece's husband.

Eva Davenport, the comedienne, is a person of exceeding dignity when off the stage, at least when on the street. She walks with the hauteur of a Spanish grande dame and only a twinkle in her left eye betrays any possibilities of comedy. Recently as she made her way out of a Broadway Theatre after a matinee and pushed her way through the crowd in front of the theatre she became aware of a voice murmuring something in her ear, a voice that had been murmuring for several minutes an obligato in the Broadway roar. Miss Davenport righted about to converge her amazed glances upon the speaker. He was short, bearded, dark, smiling, apologetic.

"Spanish gentleman—very generous!" he said.

Flouting the generous one and tilting her head at a still haughtier angle, the player of flirtatious grande dames made her way to a street car. She crossed the street. A tall man also crossed the street. She walked another block while the tardy car made its slow way through the street's congested traffic. So did the tall man. She left the curb and stepped into the street. So did the tall man.

Tingling with rage at her encounter with the Spaniard Miss Davenport flashed a lightning glance at the new intruder.

"I'm waiting for a car" she said.

"So am I," he replied. THE MATINEE GIRL

John Blackmore | Grace Illington | C. L. Emerson | Louis Hendricks | Violet Heming | Albert Chevalier | Frankie Starr | Harry Brett

GROUP FROM "DADDY DUFARD"

At the Hackett Theatre, N. Y.

# JULIA NEILSON

## A VALEDICTORY

AS the pleasant duty of introducing Julia Neilson to the American public was performed long ago, an interview now must take the form of a farewell ceremony. Indeed, Miss Neilson and her dramatic family sailed away from New York on Dec. 21 on the *Teutonic*. Outward and visible signs of the approaching hegira obtruded themselves from their corner in the dressing room at the Knickerbocker.

"We are getting ready," said Miss Neilson, pointing to a barrel that had been headed up and decorated vaingloriously with red paint. It presided with a pompous and conscious dignity over the domain with an intelligent appreciation of its importance in the cosmos. "Those are our New York purchases," explained the actress. From the amount of satisfaction in her voice and her gesture, a listener would naturally conjecture that Miss Neilson had lighted with feminine instinct upon all sorts of treasures on the bargain counters of New York. Doubtless she spent her last leisure moments flying with accelerated speed from store to store in search of trophies for her Santa Claus pack, and doubtless she discovered that it is as easy and as delightful to spend money in New York as to earn it. By this time, moreover, Miss Neilson feels as much at home in reckoning dollars and cents as in reckoning pounds and shillings.

"Our Christmas will be celebrated on the high seas," said Miss Neilson a bit mournfully, and then resignedly, "I'm not a good sailor, and just listen to the weather that is waiting for us." It was one of those blustery nights when an icy tornado was tearing down a deserted Broadway at such a velocity that even the surface cars set their teeth as they struggled northward, and rested breathlessly on their haunches as they paused at bleak corners for shivering pedestrians to scramble aboard.

"On land, this weather is most exhilarating. I think everyone must notice it as soon as the customs officers allow him to notice anything. Although our engagement at the Knickerbocker has kept us busy enough for the past eight weeks with long hard performances, I have not felt the strain, largely because of the climate."

Miss Neilson's appearance did not contradict her word, for her forehead is furrowed by no lines of care, and her clear eyes shine with contentment. As she sat upon the divan, she made a picture that offers a verbal artist limitless opportunities; stately yet gracious, charming yet reserved, self-possessed yet animated. Miss Neilson is more beautiful than the Marguerite de Valois with whom the public is acquainted. She triumphs over the trappings of royalty without losing the grand air that makes the French princess such a real person in the drama. Cascades of chiffon and spangles fell from her shoulders without obliterating her own personality, and the silver headdress that spread out like a fan over the almost incredible mass of yellow waves and curls of her hair, could not distract attention from her far more interesting face. Her expression is one of absolute serenity.

"Of course, we have been too busy with our own affairs to get to the theatres very often, but immediately after our arrival we were so tired that we took a busman's holiday. In London," explained Miss Neilson, "a bus driver gets a day off once in a while; that is what I mean. So we went to see Get Rich Quick Wallingford. It is very funny, isn't it?" Evidently George M. Cohan has become confused in trans-Atlantic minds with Uncle Sam, for European visitors invariably allude to him as the typical American and to his plays as the typical product of America. Mr. Cohan apparently holds the reputation of his country in his hand—a fairly safe place for it.

"We also saw The Concert, in which the acting is tremendous. The cast is perfect." Most commentators have unanimously agreed that The Concert represents about the acme of dramatic accomplishment this season, so far as verity of impersonation and harmony of details are concerned.

Miss Neilson possesses in a high degree that admirable ability to endow small talk and the amenities of casual conversation with importance. She does this by a vivacious inflection and by a readiness to speak or to listen as occasion demands. Ordinarily she is a hostess, not a Hypatia.

Of her own plans, Miss Neilson said, "We shall open our London engagement at the New Theatre only three days after reaching England. We begin with The Scarlet Pimpernel until our new play, The Popinjay, is whipped into shape. Costumes and scenery were ready for that before we left for America, so it will be only a matter of rehearsal. We also are advanced to the same point in another play, Mr. Finkelstein, which will follow The Popinjay. Both of them are modern comedies. The Popinjay is by Boyle Lawrence, who is critic for the *London Express*, and Frederick Mouillot. I wonder if Mr. Lawrence will have the pleasure of criticizing his own play; it might be an advantageous arrangement. The other play, Mr. Finkelstein—isn't that a lovely name?—is by Mr. Carroll.

"My daughter, Phyllis Terry, closes her engagement in Priscilla Runs Away, at the Haymarket, on the same night that we end our stay here at the Knickerbocker." The striking success of Priscilla Runs Away report attributes largely to the delightful work of the young leading actress, Miss Terry. "After the Christmas revival of The Bluebird, she opens in a new play at the same theatre." On Miss Neilson's dressing table stands a baby picture of Phyllis Terry

White, N. Y. JULIA NEILSON

arrayed for bed. Doubtless in the fashion of all mothers that we like to think of, Miss Neilson still considers her daughter a very young person in need of maternal guidance and instruction. One can never quite convince himself that the next generation has passed the pinafore age.

"Our stay in New York has apparently inspired American dramatists, for, as our manager, Mr. Garrett, says, Mr. Terry and I are taking back a Teutonic load of plays that have been submitted to us and that we have not yet had time to look at." Whether or not Mr. and Mrs. Terry find in this too tonic collection a suitable drama, the weight of the literature submitted may keep the boat from turning somersaults in mid-ocean. In that case, the toil of our local scribes will not have been in vain, although they avert a possibility of contributing to the Atlantic.

"Although I enjoy romantic drama, I like other kinds for a change. Then I think it is well for an actress to cultivate versatility. Of the two that we put on in New York, my favorite is The Scarlet Pimpernel, because there is so much more to the play. I suppose, however, that there is more heart in Marguerite de Valois than in Lady Blakeney. The role of the French princess calls for more straightforward acting, because Lady Blakeney lived in a period of stilted manners and affected graces. It isn't until the fourth act, when she finds that Sir Percy is running into deadly peril, that she breaks through her shell and shows herself. Marguerite, on the other hand, dresses in her own colors from the first."

As she explained the psychology of her heroines, Miss Neilson picked up Marguerite's fan which was hanging from her belt, and counted off the points of her speech on its white plumes.

"Besides these parts, I have played Shakespeare—Rosalind and Constance." Miss Neilson is indeed one of the notable Rosalinds. "Then there was The Tree of Knowledge. I was the original Dancing Girl in Henry Arthur Jones' play, with Beerbohm Tree, and later with Sir Herbert." In The Dancing Girl, Fred Terry first publicly played the lover to Miss Neilson, and before the season was over they were married. Continuing her reminiscences, the actress concluded, "I was also Sweet Nell." She might have added that W. S. Gilbert discovered her when she was an amateur and gave her the part of Cynesca, supporting Mary Anderson in Pygmalion and Galatea at the Lyceum. Miss Neilson was trained for opera; she took the Sainton Dolby prize, the Lewellyn Thomas prize, and the gold medal at the Academy, where Sir Joseph Barnaby was her tutor. She abandoned notes and rests, however, for another branch of the profession that affords no rest to him that would achieve note.

"For ten years now, Mr. Terry and I have been running our own enterprises. Of course, it means a great deal of responsibility and anxiety, but audiences on the whole have been kind to us." Perhaps the kindness of audiences has softened the hand of anxiety, for Miss Neilson shows its usual traces neither in appearance nor in manner. "Audiences vary everywhere. I don't know why we should expect them to remain at concert pitch all the time, when we don't on the stage. New York has been so kind to us that we shall return before we are forgotten. It is wise to follow up a success, isn't it? Next year, we plan to tour the United States in our old plays and perhaps in some new ones. It won't, however, be our first tour here."

Miss Neilson insists frequently upon her acquaintance with us, but she has not absorbed all our customs yet. "Those Sunday papers! I don't know where to begin in them, they are such huge volumes. An English paper rarely exceeds eight pages." Perhaps, the day will recur when we shall take our news by quality rather than by quantity. At present, we believe in bulk. Moreover, it is much more sensible and economical to spend a nickel on a hundred pages of paper badly soiled with printer's ink, than it is to stand a thousand volumes with levant bindings and uncut edges behind leaded glass doors in a private library. Miss Neilson evidently believes in utilising resources, and not in wasting energy.

"Moreover, I shouldn't find very much in the papers, because I don't understand politics. I met Colonel Roosevelt and found him very charming, but that is my nearest approach to politics." As an admirer of the Colonel, Miss Neilson would not have cared to read much of the metropolitan political comment in the past months—that is easy to comprehend.

At this moment sounded the call to arms—the arms of Henry of Navarre—so Miss Neilson rose to replenish her powder and other ammunition. "As I haven't read the papers, my acquaintance with Americans has been cultivated across the footlights and through letters. I have received a great many notes from people I don't know, and I think it rather sweet of them. The other day, my maid came to say that four young girls wanted to see me, but as I wasn't ready, I had to refuse. So they sent in the bunches of flowers that they had planned to give me. Attentions like that are very touching."

That is one of the memories that Miss Neilson carried back to England with her. Possibly it balanced some of the mid-Winter marine discomforts. At any rate, it represents the attitude of those who know her.

CHAUNCEY L. PARSONS.

### A NOTABLE WEDDING.

Charles Phillips, editor of *The Monitor*, the official organ of the Archdiocese of San Francisco, and Catherine Loughran of Washington, D. C., were married on Dec. 21. The ceremony was performed in St. Mary's church, Dawson, Neb., by the pastor, the Rev. J. J. Loughran, a cousin of the bride.

The bride is a daughter of the Hon. Joseph Loughran, Chief Examiner of the Board of Review, Bureau of United States Pensions, who, as an officer of the regular army, now retired, won distinction for bravery on the Old Santa Fe trail during the Civil War. He was associated with Kit Carson in the early days of the Southwest.

Miss Loughran has been prominent in Catholic circles in the national capital, and has a brother in the Jesuit Order. For a time she enjoyed a successful career on the stage, but retired more than a year ago. In the leading comedy role with Maclyn Arbuckle in The County Chairman she made a hit in the large Eastern cities, and during her short career appeared with a number of noted players, among them Clara Morris, Charlotte Walker, Julia Herne, Laura Nelson Hall, Dorothy Hammond, John Mason, Guy Standing, Edwin Arden, Maude Fealey, and Bertha Galland.

She originated one of the leading parts in the original production of J. Hartley Manners' Comedy, The Indiscretion of Truth. At the Columbia Theatre in Washington, where she played in stock for several seasons, she was a favorite and enjoyed a great following. In her brief career she acquired a repertoire of more than fifty parts.

She has devoted much of her talent to church work. Her theatrical career began in that famous Catholic dramatic club of Washington, Carroll Institute, in which Wilton Lackaye, Tim Murphy, and Charles B. Hanford made their beginning.

Madame Modjeska was greatly interested in Miss Loughran's career, and it is said that the great tragedienne had something to do with "making this match," which resulted in the wedding in Dawson.

### A TRIUMPH OF REALISM.

One piece of realism at the Amphion Theatre, Brooklyn, took hold of the spectators so forcibly on Dec. 19 that it made a deep impression. In the course of the drammer the poverty-stricken Queen of the Highway finds it difficult to keep the wolf from the door. The wolf got more than usually enthusiastic on this particular evening, chewed his way through the netting that was intended to hold him for awhile, and dashed over the footlights to watch the performance from the front. The agitation among the spectators gave him the impression that the noisy patrons should be removed—they were of a similar opinion. To speed the parting guests, he sampled nine calves on their way to the exit. Not finding them to his taste, he permitted his keeper to lead him back to his cage, where he now dozes, reminiscently dreaming of his wild joy-ride.

### REBECCA FOR LONDON.

If suitable arrangements can be made by Klaw and Erlanger, Joseph Brooks and Sir Charles Wyndham, Rebecca of Sunnybrook Farm may be moved from the Republic Theatre, where it is now having a highly successful run, to the New Theatre or Criterion Theatre in London. Rebecca is one of the prettiest idylls of New England life that New York has enjoyed in years.

# PLAYS OF THE WEEK

### Lyceum Theatre—Suzanne

Comedy in three acts adapted by C. Haddon Chambers, from Le Mariage de Mlle. Beulemans by Frantz Fonson and Fernand Wicheler. Produced by Charles Frohman on Dec. 26.

| | |
|---|---|
| Albert Delpierre | Julian L'Estrange |
| Beulemans | George W. Anson |
| Seraphin Meulemeester | Conway Tearle |
| Mons. Meulemeester | Harry Harwood |
| Mons. Delpierre | David Glassford |
| Mostinck | C. Harrison Carter |
| The Secretary | C. J. Wedgewood |
| The Treasurer | P. E. McCoy |
| Isadore Van Ceulebroeck | G. H. Beverman |
| Cesar Destuyft | E. E. Sheehy |
| Louis Van Herseel | M. B. Hendel |
| Jean Cansels | N. K. Leavitt |
| Suzanne Beulemans | Billie Burke |
| Madame Beulemans | Rosa Rand |
| Isabelle | Alison Skipworth |
| Waitress | Jane Galbraith |

A pleased audience greeted Billie Burke upon her return to New York, and it must be admitted that a disappointed audience left the theatre after the last curtain had fallen on Suzanne. The cause of the disappointment was not Miss Burke; she is as charming as ever. Suzanne is simply another of that unfortunate herd of European comedies that have been turned into American tragedies by a trip across the deep blue sea. Few of them bear transplanting, but still they come.

From the disjointed gait of the English version of Suzanne, it may be inferred that the play has been materially altered for the sake of the sensibilities of the western hemisphere. For that much the audience returns thanks. The plot puts one in a less grateful frame of mind. Suzanne and her two lovers may claim the honor of old acquaintance under various names, though rarely in such thread-bare situations. There is nothing new in the city bred youth who falls in love with his country employer's daughter. There is nothing new in the other claimant to her hand, who has a child in another menage. That is a musty melodramatic complication. The attempt to give a fresh turn to affairs by dragging in a farcical, local, political candidacy for the presidency of the Brussels Brewing Association resulted in some fairly good comedy, but somehow the Brewing Association didn't seem to hitch to the romantic section of the plot, even though Suzanne's gallant Albert Delpierre from Paris blossomed into enough of an orator to effect the election of her father, M. Beulemans. Of course Suzanne pulls all the strings that make the puppets jump. She makes Albert fall abjectly in love with her, she wakens Seraphin Meulemeester's latent honor, she almost teaches her father and her mother to carry olive branches in their beaks, she warms M. Meulemeester's heart so he forgives Seraphin's folly, she captivates M. Delpierre, and she carries the election. What more need a heroine do in one evening?

Billie Burke exercises quite as much personal magic as of yore. She is never still; she is always agreeable to watch and to hear. That she is not an emotional actress perhaps need not be said, since she is so very attractive in her own way. With any other actress in the title-role the ploy would have been appalling.

The best role fell to George W. Anson, who did it well. He caricatured the old brewer, but carried out his conception consistently and effectively. Rosa Rand, in a shorter part, agve the same sort of a performance with equal ease. The two suitors for Susanne's hand were played by actors who are equal to so much more that they must have felt the futility of the pigmy tasks set them. Both Julian L. Estrange and Conway Tearle have taste, force and discrimination; their roles were trifling. Mr. Tearle particularly had the misfortune of being cast for an impossibly repentant prodigal and inconsistent cad. The rest of the support was no more than it should be.

### Liberty—The Spring Maid.

Operetta in two acts and four scenes, adapted by Harry B. and Robert B. Smith from the German of Julius Wilhelm and A. M Willner. Music by Heinrich Reinhart. Produced Dec. 26. (Werba and Luescher, managers.)

| | |
|---|---|
| Princess Bozena | Christie MacDonald |
| Prince Nepomuk | William Burress |
| Prince Aladar | Lawrence Rea |
| Annamirl | Elgie Bowen |
| Baron Rudi | Ralph Errolle |
| Roland | Tom McNaughton |
| Ursula | Jessie Bradbury |
| Spaetling | Sager Midgley |
| Evakati | Blanche Sherwood |
| Colonel Boone | Edward Metcalfe |
| Mr. Lomax | Arthur Thalasso |
| Mr. Skinner | Otto Hoffman |

With the production of The Spring-Maid, an adaptation of the German Die Sprudelfee, Christie MacDonald enters stellar ranks and Louis Werba and Mark Luescher make their first attempt as a firm of producing managers.

The story of the operetta, which is an importation from Berlin, is based on Grimm's fairy tale of the huntsman who discovered the famous springs at Carlsbad in Bohemia. Princess Bozena, daughter of Prince Nepomuk, undertakes to teach Prince Aladar of Hungary a lesson in the danger of flirting. Her little scheme is to humble the flirtatious Aladar. For this purpose the Princess disguises herself as a spring maiden and takes the place of a fountain girl in the public square. Her father, who enters into the fun, disguises himself as his daughter's aunt and chaperon. Prince Aladar falls victim to the charms of the disguised Bozena, who leads him a merry chase before she accepts him as a husband and discloses her identity.

The Spring Maid musically is quite as pretty as any of its predecessors from Vienna and Berlin. Not for a long time has an operetta dismissed its first night's audience with as many lingering melodies. Several of the numbers are strongly reminiscent of those other delightful strains which The Merry Widow, The Love Cure and The Dollar Princess have already popularized. The motif which always runs through a Viennese operetta is present in The Spring Maid, and strangely it resembles unmistakably the song, "Toyland," which was one of the haunting melodies of Victor Herbert's Babes in Toyland. "Day Dreams" is the feature song and is of sufficient importance to bring the operetta to success even without the additional support of beautiful scenery, pretty girls, real comedians and excellent songstresses.

Miss MacDonald and Elgie Bowen easily bear the weight of the musical score, but do not find much assistance from their male associates, Lawrence Rea and Ralph Errolle. The two young women are dainty, attractive and sing with spirit. Mr. Rea possesses a good baritone voice, but does not use it to advantage. He is also stiff, suffers from ignorance of what to do with his arms, and is otherwise far from princely in bearing. Mr. Errolle may be a tenor, but he didn't prove it.

William Burress and Tom McNaughton, the former as Bozena's father disguised as her aunt and the latter as a Shakespearean actor of the barn-storming type, administer large doses of comedy which never fail to command a response. The comedy is broad, but not offensive. Edward Metcalf, Arthur Thalasso, and Otto F. Hoffman, as Colonel Boone, Mr. Lomax, and Mr. Skinner, respectively, in make-up and appearance, are picturesque in a musical comedy way.

In the second scene of the second act, which has a beautiful forest picture, with a real fountain. Paul Chute and Beth Stone introduce a pantomimic dance of classic poses. Neither Mr. Chute nor Miss Stone are Russian, but in spite of this disadvantage they are pleasing dancers.

### Irving Place—Friend Fritz.

A comedy in three acts, by Erkmann-Chatriand. Revived Dec. 26.

| | |
|---|---|
| Fritz Holm | Herr Mayering |
| David Sichel | Ernst von Possart |
| Hansen | Herr Krueger |
| Friedrich | Herr Grill |
| Christel | Herr Bauer |
| Susel | Frl. Bruenner |
| Josef | Herr Jensen |
| Catherine | Frau Eisemann |
| Lisbeth | Frl. Dore |

Ernst von Possart and his company began a three weeks' engagement at the Irving Place Theatre with Erkmann-Chatriand's familiar Friend Fritz. The delightful simplicity of the play and the genial humor pervading it make it a pleasant evening's entertainment.

Herr von Possart, after twenty years' absence from the local stage, was greeted enthusiastically by an audience that packed the theatre. Many hundred performances by him of the part of the Rabbi have made his impersonation perfect. His mastery of stage technique is wonderful. Not the slightest detail is overlooked. To add to the catalogue of virtues, he possesses a glorious voice, beautifully mellow, which enables every word to be understood. The other members of the company were wholly satisfactory, Miss Bruenner particularly so. She is very pretty and acts daintily.

### Wallack's—Pomander Walk.

Comedy in three acts by Louis N. Parker. Produced on Dec. 20 by Leibler and Company.

| | |
|---|---|
| John Sayle | Yorke Stephens |
| Lieutenant the Hon. John Sayle, R. N. | Edgar Kent |
| Admiral Sir Peter Antrobus | George Giddens |
| Jerome Brooke-Hoskyn, Esq. | Lennox Pawle |
| The Rev. Jacob Sternroyd, D.D., F.S.A. | T. Wigney Percyval |
| Mr. Basil Pringle | Reginald Dance |
| Jim | Stanley Lathbury |
| The Muffin Man | A. N. Price |
| The Lamplighter | Charles Clugston |
| The Eyesore | Leslie M. Hunt |
| Madame Lucie Lachesnais | Sybil Carlisle |
| Mlle. Marjolaine Lachesnais | Dorothy Parker |
| Mrs. Pamela Poskett | Cicely Richards |
| The Hon. Caroline Thring | Marie Burke |
| Miss Ruth Pennymint | Helen Leyton |
| Miss Barbara Pennymint | Winifred Fraser |
| Nanette | Harriet Davis |
| Jane | Margaret Phillips |

If the covers of Jane Austen's novels had opened and Hugh Thompson's illustrations had walked out, they could hardly have given more delight than did their first cousins who lived in Pomander Walk when great King George ruled o'er the land. Mr. Parker has written a comedy of manners in which all the characters possess refreshing respectability. No deserted wives drag across the boards, no rancid emotions permeate the atmosphere. Whimsicalities take the place of vices, and sorrow only looks in at the Walk as it passes.

In the six little houses circling the elm and the gazebo on the bank of the Thames lived the community whose affairs added a kindlier glow to the sunshine. A retired admiral, Sir Peter Antrobus, presided with nautical grace and gallantry over this haven, and finally dipped his colors to his next door neighbor, Mrs. Pamela Poskett, widow of the alderman. With the Autumnal maiden, Miss Ruth Pennymint, and her sister Barbara, boarded the bashful violinist, Basil Pringle, who never dared to declare his affection to Barbara until she taught the parrot to give him courage. The Eyesore resided in number four, a pariah who frittered away his time at one end of a fishing rod by the waterside. The Brooke-Hoskyn family, clad in the distinction of a hyphenated name and great affability to obscure commonplace ancestry, overflowed their little tenement, leaving hardly room for the pedantic Dr. Sternroyd. Finally, at the end of the row, dwelt Madame Lachesnais, who once loved the elder John Sayle, and Mlle. Marjolaine Lachesnais, who fell in love with the younger Jack Sayle when he came to visit his old commandant, Sir Peter.

Aside from these numerous affairs of the heart little else of importance happened. The Hon. Caroline Thring made parish calls, the muffin man vended his wares, the lamp-lighter wended his twilight rounds, the Eyesore threw Mrs. Poskett's cat into the Thames, Mr. Brooke-Hoskyn chattered long-windedly about his alleged friend H. R. H., the P. of W., Marjolaine sang her ballads, Jim roared his marine salutations, and the servants gossiped under the elm.

Despite the bleak atmosphere of Wallack's Theatre, the actors managed to radiate a good deal of warmth. George Giddens and Lenox Pawle could hardly be improved upon; they played lightly with consistent touch. Edgar Kent assumed an excessive juvenility, agreeable to see but inappropriate at twenty-two.

(*Continued on page 9.*)

### A VIEW OF KOENIGSKINDER

Mr. Gatti-Casazza gave a dress rehearsal before an invited audience on Sunday at the Metropolitan Opera House of Humperdinck's Königskinder, which will have its first regular performance this evening.

The auditorium contained even more celebrities than it had at the rehearsal of The Girl of the Golden West. After the acts Miss Farrar, Mr. Goritz, Mr. Jadlowker and the other principals were called out many times; and finally Mr. Humperdinck appeared, diffidently.

Among those in the audience were Kitty Cheatham, Walter Eaton, Victor Herbert, Arthur Hammerstein, Robert Underwood Johnson, Blanche Bates, Beverly Sitgreaves, Chauncey Olcott, Lee Shubert, Joseph Weber and many operatic celebrities.

### THE YALE DRAMATIC ASSOCIATION.

The members of the Yale Dramatic Association are to give at the Waldorf on Jan. 2 and 3 Il Ventaglio; or, The Fan, by the Italian playwright Carlo Goldoni, translated for the association by Professor Kenneth McKenzie, of the faculty of modern languages in Yale. The play is well staged and many of the properties have been made especially for it. William Dee Manice, '10, of New York, will take the part of Evarstio, the leading man. Others in the cast are E. M. Woolley, of New York, who plays the Count; W. C. Bullitt, Crespino, and C. V. Hickox, Gertrude.

### THE BLUE BIRD CHILDREN'S CHRISTMAS.

Santa Claus visited the Majestic Theatre Saturday between performances and presided at the dismantling of a Christmas tree. The many children playing there in The Blue Bird were happily remembered. Mr. Cummings, who plays Father Time, was the Santa Claus.

### REFLECTIONS.

Two thousand wage earners witnessed Old Heidelberg at the New Theatre on Saturday night last at prices ranging from 10 to 50 cents.

The MSS. of six new operas written by American composers in competition for the $10,000 prize offered by the Metropolitan Company were stolen from an express wagon Saturday in transit from Walter Damrosch's residence.

Louis N. Parker, author of Pomander Walk, was entertained at supper Sunday by leading members of the company, including George Giddens, Lennox Pawle, Yorke Stephens, Edgar Kent, Mrs. Yorke Stephens, and Cicely Richards.

William Power, who plays the role of Theobald Martin in Alma, Where Do You Live? at Weber's, has interpolated a new song, entitled "Show Me Around and Around."

Maud Raymond has been engaged by the Shuberts as one of the leading players for the company that is to open the new Winter Garden in February. Kitty Gordon and Mizzi Hajos have already been announced for the company.

Albert Chevalier and his company in Daddy Dufard and the company playing Pomander Walk will exchange visits this week. The former will be a part of the audience at Wallack's Theatre this afternoon and the latter will attend at the Hackett to-morrow.

JOHN McCLOSKEY

Alma, Where Do You Live? is the fortunate musical play to secure John McCloskey's services this season. Mr. McCloskey is known as the "steel plant tenor" because of his birthplace, Pittsburg. He came to Broadway by way of European musical centers, first prominently appearing in Miss Hook of Holland. Alma has been an excellent schooling for the tuneful Mr. McCloskey, who has been vacillating between the tenor and the male comedian roles. He and Truly Shattuck are being featured with the production.

### VAUGHAN GLASER.

Vaughan Glaser, who is appearing this season in The Man Between, is contemplating even more activity next season. The Man Between is the Rupert Hughes play, The Bridge, in which Harrison Grey Fiske starred Guy Bates Post at the Majestic last year. At present, in addition to touring in Mr. Post's original role, Mr. Glaser has one company each in At the Mercy of Tiberius and St. Elmo. According to his present plans he will open the new season next October with six companies on the road. The Man Between is having such success that Actor-manager Glaser himself will doubtless continue in his present role. A portrait of Mr. Glaser is carried on this page.

### EDITH CARTWRIGHT.

In the case of Edith Cartwright, who is with David Belasco's production of The Concert, playing Fanny Martin, the theatrical instinct seems hereditary. Miss Cartwright is the daughter of Charles Cartwright, whose excellent work in The Lily last year is recalled by his return for one week only in the same play at the Grand Opera House this week. Early this Autumn Miss Cartwright came from her home in England and made her debut in The Concert under David Belasco's management. In view of the Cartwright perception, evident even in the slight role of Fanny Martin, and of the Belasco keeness in recognizing and developing talent, Miss Cartwright, whose portrait appears on this page, should soon prove an invaluable member of our Broadway set.

### THE MAYER TESTIMONIAL.

An auction sale of orchestra seats and boxes for the testimonial performance in aid of Marcus R. Mayer, the veteran theatrical manager, will be held at the Lyceum Theatre on Friday afternoon, Dec. 30, at 4 o'clock. The auctioneers will be Macklyn Arbuckle, William Collier, William Courtleigh, Wilton Lackeye, Augustus Thomas, Tom Wise, Charles J. Ross, Hy. Mayer, J. Clarence Harvey, and Joseph R. Grismer.

As has already been announced, the testimonial is a tribute to Mr. Mayer by his friends in the theatrical profession, managers, actors and authors, who are anxious to do something for him now that advanced years and ill-health prevent him from giving his attention to active managerial work. Mr. Mayer has had a very notable career as a manager, having been associated with many stars of world renown, and is one of the greatest of world travelers. His career covers a long period.

Daniel Frohman, chairman of the executive committee in charge of the testimonial, A. L. Erlanger, general manager, and David Belasco, general stage director, have in preparation one of the most notable entertainments ever organized for such an occasion. All of the stars playing in New York at the time have volunteered their services, and special one-act plays by prominent groups of well-known actors, together with other features, will constitute one of the most remarkable bills ever secured for a single performance. The benefit is to be held at the New Amsterdam Theatre on Friday afternoon, Jan. 18.

# ON LONDON STAGES

### MID-MONTH NEWS OF MEN, WOMEN, AND EVENTS IN LONDON AND VICINITY

**Lucifer and the Dragons of Wrath—The Scarlet Hand—Baby Mine—For the Convenience of Patrons—Salome Bowdlerized—The House Divided—Americans in London—A New Play from William Devereaux.**

LONDON, Dec. 17.—A double bill was presented at the Little Theatre on Dec. 6. The first play was Lucifer, by Charles McEvoy. In it, the author brings a rather squalid complication to a tragic conclusion by means of a horse named Lucifer. His owner, Clarence Harvey is planning a hunt for his guest, Captain Watts, when word was brought that Harvey's mount was lame, and that the only other available horse is Lucifer, who invariably kills his rider. The two men both claim the privilege of riding Lucifer, and toss up for it. Here is where Mrs. Harvey comes in. She was tired of her brutal, drunken husband, and had succumbed to the Captain's manly charms. She planned to have her husband draw Lucifer, but her scheme was unwittingly reversed by her daughter. Captain Watts gaily mounted the devilish beast and rode away to his death. The episode isn't a very agreeable entertainment, and is not lightened much by the action. The cast consists of A. S. Homewood, Eva Balfour, Ivy Knight, Basil Deane, and Rita Everard.

The Chinese actress, Madame Chung, makes her appearance in the second of the plays, The Dragons of Wrath. Although the plot doesn't amount to much, the narrative gives plenty of opportunity for cere-

EDITH CARTWRIGHT

monials, dances and songs. The spectacle is the object of the production, and the display justifies itself.

The mellowest sort of drama opened on Dec. 5 at the Shakespeare. The Scarlet Hand is the rippingest sort of a thriller, full of tortures and screams, trap doors and pistol shots, powder and agony. A girl, subject to hypnotic suggestion, was to inherit a fortune if she didn't commit any crime before coming of age. The villain, an expert in exercising malicious animal magnetism, could have asked for no more alluring chance for his machinations. Gangs of bad men pursue the virtuous victims through a labyrinthine plot, until finally the evil doers are caught in their own net. The Scarlet Hand takes its name from a diabolical device by which the villains burn the captive's hand until it is red.

An American play, Baby Mine, is being brought back to London by Weedon Grossmith, who is now in England. He will produce the farce at the Globe, if report is correct. It will be interesting to see how American wit in this case suits the insular atmosphere, for all accounts from New York have spoken flatteringly of Baby Mine.

Mr. and Mrs. Seymour Hicks have announced their intention of sailing for South Africa in May. They open their engagement in Johannesburg on June 12, and will spend twelve weeks in that corner of the world.

To Dr. and Mrs. A. H. Waterman a son was born on Dec. 1. Mrs. Waterman was formerly Cecilia Loftus.

The Gaiety at Manchester has adopted a unique method of keeping patrons outside the theatre informed of the rise and fall of the curtain. A switch operated by the fall of the curtain lights red lamps in the box offices and in adjacent bars. By this means, thirsty or otherwise busy patrons can utilize every moment between acts for refreshment of the inner man.

The presentation of Salome on Dec. 8 at Covent Garden by Thomas Beecham rivalled the election in excitement. The theatre was crowded with the curious minded to watch the performance. Musically, the production left little to be desired, and Aino Ackte, the Finnish prima donna, aroused considerable enthusiasm. Although she is not a wonderful dancer, she got through the seven veils with credit. Clarence Whitehill, of Iowa, U. S. A., sang the role of the prophet with great solemnity. Ernest Krause, Maurice Doisly, and Ottilie Metzger were Herod, Narraboth, and Herodias. The point upon which rests the unique quality of the performance was the ragged edge left by the censor's shears. He did a little beheading on his own account. As a result, both John and the platter lost their head, and Salome lavished her caresses on a silver bowl of blood. For susceptible imaginations, this may have seemed quite as satisfactory as an imitation head. From his point of view the censor was undoubtedly justified in excluding John from reappearing on a charger; there were probably plenty of deadheads in the house without him.

The House Divided, a drama in four acts by Essex Dane and Arthur Lewis, was presented at a matinee on Dec. 8, at the Queens. The chief fault is a lack of unity of spirit. Comedy, sentiment, drama, and near tragedy revolve around each other in a rather distracting fashion. The lines are full of aphorisms, and the situations are full of finance, so perhaps the audience gets its money's worth. The cast includes Essex Dane, Miss Darragh, Vane Tempest, Arthur Lewis, and Holmes Gore.

The Little Theatre is cosmopolitan, if nothing else. On Dec. 8, the Russian Princess Bariatinsky played John Pollock's one-act piece, Rosamund, to a very smart audience. She is an artist of skill and precision. The causeries at the same theatre are well patronized. Madame Maurice Maeterlinck, formerly Georgette Leblanc, aroused much interest in a particular cult, by her recent interpretation of her husband's poems and songs.

A New York woman sang recently to the English public. She is the Marchioness of Dufferin, formerly Florence Davis. She denies the rumor that she plans or even wishes to go upon the concert stage. Possibly she might be persuaded to try such a career, but she has no desire to appear on the vaudeville stage. Lily Langtry, however, is doing The Right Sort in the right way—at least, in the right way to earn money. She made her debut on the vaudeville stage at Birmingham. Mrs. Langtry doesn't intend to stay there; she wants to play Lady Macbeth with Beerbohm Tree, but he discourages the idea. Mrs. Langtry, by the way, claims that she invented the term tabloid drama. Render unto Lily that which is Lily's.

Another American who wants to return to the footlights is Edith Kelly, who recently married Frank Gould. She is heavily subsidised, as her husband is buying up all the Gaiety Theatre stock on the market with the intention of giving her all the support in his power.

Louis Massen of the Decorating Clementine company is being hurried home by Charles Frohman to support William Crane in a new play. His part is to be taken by an understudy at short notice.

William Devereaux, whose Henry of Navarre is just closing in New York, is supervising preparations for his new play at the Lyric in this city. The premiere will be in May, and Lewis Waller will be the star. The play deals with the rising of Prince Charles, the Young Pretender. After this is produced, Mr. Devereaux will go to New York to see the American premiere of his Sir Walter Raleigh, under the title Good Queen Bess.

JASPER.

*Friedman.*

VAUGHAN GLASER

White, N. Y. Frank Goldsmith — Walter Hale — Edith Lathan

## "DRIFTING"

Produced at the Nazimova Theatre, New York

his sister-in-law Kate. He then leaves them hurriedly to catch a boat for Paris.

Mary refuses, on the plea of a headache, to take dinner with Mrs. Fowler, and after the departure of the latter she leaves the hotel only to find that she has left her purse in Owen's room. In returning to get it she is cut off from escape by the arrival of Owen's relatives, Mr. and Mrs. Loftus Walford and Blake Walford. Mrs. Fowler, who accompanies them, introduces Mary to them as Mrs. Owen's sister. The Walfords insist that Kate (Mary) accompany them to their home at Queen's Gate. All Mary's objections are overruled, and she goes down to Queen's Gate. The return of Owen from Paris uncovers the mystery. The whole Wallingford family and Owen put her through "the third degree" and revile her. The arrival of Mrs. Owen still further complicates the situation. Mary tells such a truthful story to Mrs. Owen that Blake Walford is won over to her side. He has been in love with Mary all along, and as the curtain descends he embraces Mary and announces her as his wife-to-be whom he will take with him to Canada.

The progress of the drama is rather slow at the beginning, and much of the first act is consumed in an exposition of the situation. Since Miss Russell is on the stage immediately after the rise of the curtain the story is begun at once. Her tale of woe might have been condensed into a ten-minute exposition, but about two-thirds of the act is devoted to its recounting. Monotony would have resulted but for the energy, suggested rather than acted, with which Miss Russell and Mr. Yorke develope the preliminary points. Behind the whole drama is a technique which does not creak as in so many dramas which suffer from a similar paucity of theme. The dialogue displays a wonderfully fine differentiation of character, which is evident to the spectator. The scenes dovetail admirably and the stage pictures are well balanced.

Miss Russell enlists the sympathies of her audience at her first appearance and never loses her hold throughout. One follows her with a nervous dread of what may happen to her in her utterly forlorn condition, and therein she proves her power. Without the extrinsic aid of threadbare clothes and make-up Miss Russell relies entirely on intonation and facial expression to suggest the lonely and penniless existence of the poor unemployed singer. Mary Fenton is not a common unfortunate. She has good clothes, has had the advantage of education, but owing to the lack of employment has been forced to ask for temporary help. Miss Russell not only puts life into the role, making it seem a true picture, but she goes further and makes her audience act. When Mary's troubles are ended the audience is quite as relieved as Mary herself.

The supporting company is uniformly excellent. Oswald Yorke is sincere and manly. Charles Owen is a character entirely different from the roles with which Mr. Yorke has been identified and much more satisfactory. Charles Richman has a quiet, easy manner of procedure in his earlier scenes which contrasts with his later conduct when his rather cold bearing is softened by events which really touch him. Wilfred Draycott makes an excellent old man of deceitful purposes with a hot-headed method of blurting out his opinions. Clara T. Bracy as Mrs. Walford is first rate, and Grace Carlyle does well with the icy, heartless Mrs. Owen. Esther Lyon scores in every speech. It is a pleasure to watch Miss Lyon and see how easily she makes every point. Mrs. Fowler, the ingratiating society woman with the affected smile and the intentionally high pitched voice, is the only comedy element of the production. Miss Lyon is so amusing as Mrs. Fowler that one anticipates her entrances with delight. She is everying that is satisfying.

## PLAYS OF THE WEEK

(*Continued from page 7.*)

Stanley Lathbury and Leslie M. Hunt added briskness and surety to intelligence. T. Wigney Percyval did an admirable bit of character work.

Many of the cast, unfortunately, did not realize all their opportunities. Yorke Stephens, for example, did not fire his scene with Madame Lachesnais with a spark of sincerity, although his previous performance was creditable. For Reginald Dance the audience positively trembled; he seemed to be afflicted with stagefright. Dorothy Parker gave the least satisfaction, because she lacks the girlish charm that is imperatively demanded in this leading role. The scene between Sybil Carlisle and Dorothy Parker was a most barren ten minutes; it could have been full of tenderness. Cicely Richards did the best work among the women, but even her tears were not funny, as they were intended to be. Marie Burke was shrewish, not comical. Winifred Fraser needs to keep up her assumption of the flutter-budget at other times than when she is speaking.

Such a play as Pomander Walk, reducing the plot to a minimum, makes unusual demands upon the cast and magnifies any deficiencies of technique. The numerous patches of pedestrian work, however, do not destroy the delicate charm of Mr. Parker's comedy, and we subscribe unanimously to Jane's closing words, "And I'm sure we all wish they lived happily ever afterwards."

### Garrick—The Impostor

Play in three acts by Leonard Merrick and Michael Morton. Produced Dec. 20. (Charles Frohman, manager.)

| | |
|---|---|
| Blake Walford | Charles Richman |
| Loftus Walford | Wilfred Draycott |
| Charles Owen | Oswald Yorke |
| Mr. Hampton | Wilson Reynolds |
| Valet | George Barber |
| Waiter | Frank Williamson |
| Mrs. Walford | Clara T. Bracy |
| Mrs. Fowler | Esther Lyon |
| Mrs. Owen | Grace Carlyle |
| Chambermaid | Kathryn Clarendon |
| Dodswell | Mabel Norton |
| Mary Fenton | Annie Russell |

The Impostor is of slight and improbable material, well worked up by experienced playwrights and competent actors. The anxious spectator (the story unconsciously grips one) finds many loop holes through which the heroine might and undoubtedly would escape her difficulties. Mary Fenton, a singer without a position, being driven from her lodgings for non-payment of rent, is forced to seek aid in the streets of London. Charles Owen, of whom she requests help, takes her to his suite in the Savoy Hotel, gives her something to eat—and insults her. She throws back at him the sovereign which he had given her and starts to leave. At that moment Mrs. Fowler, a friend of Owen and a permanent guest of the Savoy, passing the open door of Owen's room espies a woman's dress and, thinking it to be Mrs. Owen, enters. The presence of a strange woman alone with Owen in his room shocks Mrs. Fowler, and she flounches out. Quickly Owen calls her and introduces Mary as

### Broadway—Sothern and Marlowe.

This is the final week of the four-weeks' engagement of E. H. Sothern and Julia Marlowe in Shakespearean repertoire at the Broadway Theatre. During the three weeks already passed Sothern and Marlowe are said to have done the largest business ever recorded by Shakespearean productions on Broadway, and it is expected that this last week, with a change of bill for every performance, will eclipse the records already established. There will be eight performances this week—six regular evening performances, the regular Saturday matinee and a special added Christmas matinee on Monday, Dec. 26.

The repertoire for the week is a remarkable one, including no less than seven different plays. The only play which will be given more than once is The Taming of the Shrew, which was the offering for the special Christmas matinee on Monday and will be repeated Friday evening. The repertoire for the week: Christmas matinee, Monday, The Taming of the Shrew; Monday evening, Macbeth; Tuesday evening, Hamlet; Wednesday evening, Romeo and Juliet; Thursday evening, As You Like It; Friday evening, The Taming of the Shrew; Saturday matinee, The Merchant of Venice; Saturday Night, Twelfth Night.

When the Sothern and Marlowe engagement was first announced at prices ranging from 50 cents to $1.50, there was widespread surprise that the most elaborate Shakespearean productions in the history of the American stage should be offered at these prices. Mr. Sothern and Miss Marlowe wished to keep faith with the clientele, which supported them so liberally during their previous engagements at the Academy of Music, and were unwilling that the prices should be raised to $2, the customary scale on Broadway. Their engagement on the whole encourages faith in the integrity of public taste in New York.

### Empire—Too Much Johnson.

Farce in three acts by William Gillette. Revived Dec. 27. (Charles Frohman, manager.)

| | |
|---|---|
| Mr. Augustus Billings | William Gillette |
| Mrs. Augustus Billings | Louise Rutter |
| Mrs. Upton Batterson | Marion Abbott |
| Mr. Francis Paddish | Charles H. Bradshaw |
| Leonora Paddish | Margaret Greene |
| Henry Macintosh | Albert Parker |
| Joseph Johnson, Esq. | Griffith Evans |
| Mons. Leon Dathis | John Mittern |
| Frederick | A. Romaine Callender |
| Purser | Stewart Robbins |
| Steward's Boy | John F. Hines |
| Sellery Looton | Frank Andrews |
| Messenger | Frederick Wallace |

Too Much Johnson was originally produced by Mr. Gillette Nov. 20, 1894, at the old Standard. Although sixteen years have elapsed since the first production, last night's audience enjoyed the farcical situations quite as much as the playgoers of sixteen years ago. The usual mistaken identity complications are the chief factors in the success of the farce. Only one performance, that of last evening, is promised during Mr. Gillette's engagement which has been extended till Jan. 21. Next week, at the Criterion, Mr. Gillette will revive Held By the Enemy.

# A HAPPY NEW THEATRE YEAR

## FIRST ANNUAL BANQUET OF THE FOUNDERS AND GUESTS AT THE WALDORF-ASTORIA.

**A Large and Distinguished Company, Representing Various Artistic, Educational, and Theatrical Interests, Listens to Speeches of Varying Viewpoints—Ethics and Humor Mark the Occasion.**

The founders of the New Theatre held their first annual banquet at the Waldorf-Astoria on Dec. 21. A large and distinguished assemblage of men interested in gastronomy and the development of drama in America gathered about the board to encourage the cooks and the speakers of the evening. Judge Gary, who presided, introduced Winthrop Ames, Professor George Pierce Baker, Henry W. Taft, Walter Damrosch, Norman Hapgood, and George Ade, who successively played variations on the congratulatory theme.

Judge Gary in his preliminary remarks outlined the general plan of the founders, their desire to furnish dignified amusement and to encourage American drama. "The large attendance at the performances and the generous and abundant criticisms which have been made from time to time, have been gratifying, and they fully justify the idea of the New Theatre. They force the conclusion that the tastes and desires of the public require its existence as a permanent institution.

"It may be doubtful that it will ever be a great commercial success. Indeed, its founders never expected such a result. Certainly there must, it would seem, be some doubt that in the structure now occupied there will be returns satisfactory from a pecuniary standpoint, although time and experience may change this opinion. Commodious and beautiful as it is, it has seemed to many that the building is not in some respects perfectly adapted to its present uses. This is a question for the founders, who have the intelligence and ability to decide for the best interests of all concerned. If quarters better fitted for the uses to which the theatre is devoted can be secured it is reasonable to suppose that they will be provided.

"But what is more important to consider is the fact that the theatre, its purposes and its opportunities are in the minds of the people as a necessary part of human thought, enjoyment and education. Undoubtedly mistakes have been made and will be made, but the management will from time to time profit by these mistakes and will endeavor more and more to meet the expectations and wishes of all the patrons of the theatre."

Winthrop Ames, director of the New Theatre, spoke from the point of view of one inside. "We have been called the millionaires' theatre," he said. "We have been called the fashionable theatre. I shall not reply to those criticisms. But our purpose was truly altruistic, and I see about me the men who can help us to realize our ideals—representatives of educational institutions, magazines, authors and critics, as well as the managers of the commercial houses.

"The New Theatre has no antagonisms. It would be glad to co-operate with any manager to produce a play which, for one reason or another, he feared to produce. It asked playwrights to offer their plays and the press to co-operate with the management in aiding the purpose of the founders, which was to develop the American drama and thus benefit the American people.

"We have a set purpose—to establish an institution to develop the drama, but not along foolish or faddish lines. We have launched our ship and nailed our flag to the mast, and the ship will go on."

Professor Baker of Harvard discussed the increasing undergraduate interest in practical drama. "The acting drama and not the closet drama," he said, "is what is now taught with growing success in all the colleges. The college student no longer thinks of literature as what his father owns in sets, but rarely reads. The drama of to-day and down to date is worthy of study and is studied." He denied the possibility of a healthy indigenous art under the control of any special, limited set. Such attempts are foredoomed.

Henry W. Taft, brother of the President, representing the business man in the audience, put in a plea for drama that consists of something besides colored lights and stage business. Going to the theatre is a good deal of a risk, according to Mr. Taft. He is tempted at times to follow the example of a nephew, who went to his father's inauguration with a copy of "Treasure Island" stowed away in his pocket, because he expected to be bored by the inaugural address.

Walter Damrosch, in one of the most stimulating speeches of the evening, congratulated the founders of the New Theatre. He recalled the opposition and criticism that clouded the early days of the Metropolitan Museum and the Metropolitan Opera House, and then pointed to their triumphs. Difficulties are being met by Mr. Ames. "The New Theatre has at last come into its own. The opera has been expelled. The echo—that mysterious bugbear of the architects—has been followed to its lair and manfully strangled. The acoustics now are excellent, and it is possible to hear the human voice clearly and distinctly in any part of the house."

Mr. Damrosch approves of a stock company augmented occasionally by actors of the star class, and he similarly applauds the mixture of classics and modern drama.

"Though we may be babes and sucklings so far as the theatre is concerned compared to France or Germany," continued Mr. Damrosch, "we are learning that the drama can hold the mirror up to nature in all its phases, and that besides the 'love interest' and 'the mortgage on father's home' held by the villain of the play, there are many other themes of vital interest which have been graphically treated by the dramatists. We have learned that there are women characters that can be made interesting on the stage without being a Second Mrs. Tanqueray or a Mary Magdalen. Let us give the first Mrs. Tanqueray a chance. I should like to see Euripides's Elektra, among other things."

He hopes that a school for actors may finally be established in connection with the New Theatre, and that the present confusion of dialects may be eliminated from our American stage.

After a brief, sincere speech by Norman Hapgood, George Ade submitted his gratuitous contribution to the progress of the New Theatre in this form:

THE MICROBE'S SERENADE.

A lovelorn microbe met by chance
At a swagger bacteriodal dance
A proud bactillian belle, and she
Was first of the animalcule,
Of organism saccharine.
She was the protoplasmic queen,
The microscopical pride and pet
Of the biological smartest set,
And so this infinitesimal swain
Evolved a pleading low refrain:

"O lovely metamorphic germ,
What futile scientific term
Can well describe your many charms?
Come to these embryonic arms,
Then hie away to my cellular home,
And be my little diatom!"

His epithelium burned with love,
He swore by molecules above
She'd be his own gregarious mate,
Or else he would disintegrate.
This amorous mite of a parasite
Pursued the germ both day and night,
And 'neath her window often played
This Darwin-Huxley serenade—
He'd warble to her every day
This rhizopodical roundelay:

"O most primordial type of spore,
I never met your like before.
And though a microbe has no heart,
From you, sweet germ, I'll never part.
We'll sit beneath some fungus growth
Till dissolution claims us both!"

Those present who appear in the picture on the opposite page, according to their numbers, are: 1, Clay M. Greene; 2, Ben Greet; 3, S. S. McClure; 4, Robert Underwood Johnson; 5, J. Pierpont Morgan; 6, Professor George Pierce Baker; 7, Judge E. H. Gary; 8, Chancellor John H. MacCracken (New York University); 9, George F. Baker; 11, Henry W. Taft; 12, Paul Morton; 14, Harrison Grey Fiske; 15, Charles Klein; 16, Frank Munsey; 17, Edwin Milton Royle; 18, Edmund L. Baylies; 19, Charles Burnham; 20, Adolf S. Ochs; 21, George Ade; 22, Engelbert Humperdinck; 23, George Cooper; 24, Walter Damrosch; 25, John Luther Long; 26, Henry Rogers Winthrop; 27, Albert Pulvemacher; 28, A. L. Erlanger; 29, Philip M. Lydig; 30, Roger Winthrop; 31, Clarence Mackay; 32, Rupert Hughes; 33, F. W. Whitridge; 34, Channing Pollock; 35, Hamilton F. Kean; 37, Edward Sheldon; 38, Arthur Hornblow; 39, C. O'Donnell Iselin; 40, James S. Metcalf; 42, George M. Harvey; 43, Henry W. Savage; 44, Rev. Percy Stickney Grant; 45, Charles Rann Kennedy; 46, Robert Gilbert Welsh; 47, K. S. Brewster; 49, W. T. Bliss; 50, George H. Broadhurst; 51, George C. Hazelton; 52, Philip Mindil; 54, Robert B. Van Cortlandt; 55, John Corbin; 56, Senator Daniel Guggenheim; 57, Edgar Selwyn; 58, Chester S. Lord; 59, Otto H. Kahn; 60, Henry Arthur Jones; 61, William F. Sheehan; 62, Paul M. Potter; 63, John Magee; 64, James C. Garrison; 65, Louis K. Anspacher; 66, Frederick G. Bourne; 67, Lee Shubert; 68, Richard Harding Davis; 69, Avery Hopwood; 70, J. M. Ellsworth; 71, Franklin Fyles; 73, Al. Hayman; 75, Henry B. Harris; 76, John A. Sleicher; 77, Al. Hayman.

Others present were: Rev. Dr. Lyman Abbott, Winthrop Ames, J. W. Ashmore, John Jacob Astor, Cortlandt F. Bishop, William A. Brady, Edward Burlingame, George M. Cohan, Robert J. Collier, J. O. H. Cosgrove, Paul D. Cravath, J. B. Clews, William B. Osgood Field, Daniel Frohman, James Forbes, Norman Hapgood, Dr. Charles C. Harrison, J. Horace Harding, Archer Huntington, Arthur Curtiss James, Marc Klaw, W. de Lancey Kountze, Adolph Klauber, Willis L. Ogden, Professor H. Fairfield Osborne, Edward Robinson, Charles Howland Russell, L. Sherwin, Henry L. Stoddard, Hans Adam Von Wedell, Heinrich Weil, Irving H. Weil, the Rev. Stephen S. Wise, H. J. Wright.

### THE FRIARS MAKE MERRY.

The Monastery on West Forty-fifth Street was the scene of two Friar jollifications Christmas Day, and the festivities will continue through the holidays. On Christmas eve, at midnight, "An Old-Fashioned Christmas Party," with a Christmas tree containing a present of more or less sentimental and humorous value—more humorous and less sentimental—gave the boys a good reason for renewing their childhood. Jean Haves, Frank Tannerhill, and Leo Donnelly made all arrangements. The second event, under the patronage of Walter J. Moore, Sam H. Harris and James P. Gilroy, will be "A Loving Cup Party," on New Year's night.

### RETURNS TO THE STAGE.

Maude Lillian Berri, soprano, who has been in the West for a year or more, has returned to the stage. She made her reappearance in San Francisco in Max Dill's company presenting Joe Weber's old burlesque, The Merry Widow and the Devil.

### OLD YEAR, FAREWELL!

Ah, what a throng has gathered here to-night
To witness once again
The old familiar play! In glittering light
Behold the actor! Then
To see him pass from mortal view,
His arduous part well acted through.

What though sweet music trills her gayest airs,
A sadness somehow steals
Upon the scene; to every one it bears
A message that reveals
How much we love the hoary head,
So soon to live but with the dead.

And we have seen him in such wondrous parts,
And always excellent.
How oft he's broken, healed, united hearts,
As though omnipotent.
Aye, we have wept and laughed as one,
Since our acquaintance was begun.

Though loudly we applaud, till every wall
Echoes the warm encore,
He ne'er again will answer to the call
As in the days of yore.
Old Year, our hearts could better tell
Our sadness than this word—farewell.

Old friend, with all thy memories, good-bye.
How can we part from thee?
Oh, through what scenes of joy and triumph high
You've borne us valiantly!
And through what acts of bitter woe—
What loves we've buried 'neath the snow!

You've been with us when solemn rites were paid
And tender hopes seemed blighted;
When honors at our feet were thickly laid,
And thousands gazed delighted.
So, then, let's mingle joyous cheers
And broken sighs and burning tears.

The bell is tinkling, lifts the curtain now,
And forth with stately mien
He comes, a jeweled crown upon his brow,
Befitting well the scene.
Each look upon that time-worn face,
Each gesture, speaks exquisite grace.

The final act! Were ever hours so fleet?
He whispers the last line
Just as the midnight bells a requiem beat.
Lo! with a smile divine
Over the features cold and proud
New Year has softly spread the shroud.

WALTER ALLEN RICE.

### MADAME BERNHARDT.

Madame Bernhardt has completed her third week at the Globe Theatre without any diminution of popular enthusiasm. She presented no new plays, the performance of Judas scheduled for Saturday evening having been postponed until Thursday of this week. Her repertoire follows: Monday, Camille; Tuesday, La Tosca; Wednesday matinee, Madame X.; Wednesday evening, Sapho; Thursday, Jeanne d'Arc; Friday matinee, Camille; Friday evening, L'Aiglon; Saturday matinee, Jeanne d'Arc; Saturday evening, Madame X. For Dec. 26, La Samaritaine was announced. A remonstrance was formally presented to the management by the Brooklyn Diocesan Branch of the American Federation of Catholic Societies, representing 25,000 citizens.

### WILLIAM FAVERSHAM IN A NEW PLAY.

William Faversham will appear for the first time in Edward Knoblauch's play, The Faun, at the Murat Theatre, Indianapolis, Ind., on Jan. 2. Mr. Knoblauch, author of the new play, has arrived in this country from London and has joined Mr. Faversham at Kansas City and will remain with him till The Faun is produced in New York in January. Other plays by Mr. Knoblauch that have been seen in this country are The Shulamite, which Lena Ashwell produced in America four years ago, and The Cottage in the Air, that was given at the New Theatre last season.

### BABY MINE AT MIDNIGHT.

A professional performance of Baby Mine was given at Daly's Theatre at 12.15 A.M. Friday. Margaret Mayo, author of the piece, was responsible for the unique performance. The house was well filled. Among the professionals attending were Grace George, Emma Trentini, Louise Gunning, Jane Cowl, Margaret Mayo, Margaret Wycherly, Helen Ware, Nella Bergen, Edgar Selwyn, William Collier, Albert Chevalier, Douglas Fairbanks, Master Gabriel, A. E. Matthews, Preston Gibson, Mrs. Henry B. Harris, Bruce McRae, and all the members of The Country Boy company.

### VON POSSART ARRIVES.

The *George Washington* brought to this country Thursday the German tragedian Ernst Von Possart and several of his company, including Gertrude D'Lalaky, Elser Brunning, and Lothar Mayring. Mr. Von Possart is sixty-nine years old. Under the management of Gustav Amberg he will appear for three weeks at the Irving Place Theatre, afterwards going to Boston, Philadelphia and Chicago to complete a ten weeks' engagement.

### MISS SCHEFF IN ROSSITA.

The new musical play provided for Fritzi Scheff this season will be a Victor Herbert-Katherine Stewart-Joseph Herbert operetta called Rossita. The operetta is in three acts with scenes laid in Paris. Madame Scheff's greatest success since her entry into the ranks of light opera prima donna was another Victor Herbert opera, Mlle. Modiste. If Rossita proves of equal worth with Mlle. Modiste she will not need another vehicle for several years.

Drucker, N. Y.

THE FIRST ANNUAL DINNER OF THE FOUNDERS OF THE NEW THEATRE

For Key See Opposite Page

# THE STAGE IN HOLLAND

## A NEW AND SENSATIONAL PLAY BY A NEW DUTCH DRAMATIST, A. H. VON DER PEEN.

### Mrs. Mann, the Great Actress of Holland—Monna Vanna and Les Femmes Savantes Revived—Farewell Night of Agnes Sorma—The Rivals to Be Produced in Dutch.

MRS. MANN

(*Special Correspondence of* THE MIRROR.)

ROTTERDAM, Dec. 14.—An important performance took place recently at the Tivoli Theatre, or say, the first night here of a new and original play by the Royal Dutch Dramatic company of Amsterdam, with Holland's greatest actress, Mrs. Mann, in the leading role. The play is the maiden effort of A. H. von der Peen, and bears the title of Haar Groote Dag (Her Great Day). In Amsterdam, where the initial production of the royal company occurred a few evenings before, the success was unequivocal, the favorable verdict being undoubtedly in great part attributable to the enormous effect of Mrs. Mann's acting. It was indeed a most powerful and intense impersonation, and adds a new character to the many remarkable interpretations of her repertoire which have given her the name of the Sarah Bernhardt of the Dutch stage, a name which is very adequate.

As her range of characters embraces all the star plays, such as Tosca, Frou Frou, La Dame aux Camélias, Fédora, etc., in fact, the parts so identified with the divine Sarah, and in some of which Mrs. Mann is even superior to her French sister artist. The photo given above is as Hanna Schäl in Fuhrmann Henschel, a role which she originated in Holland when that play was first brought out in Dutch by the Royal Dramatic company, her brother Louis Bouwmeester having then been the Henschel of the cast. That was the time when the Royal Dramatic company could still with reason be termed the leading dramatic organization of the land, Louis Bouwmeester and his sister, Mrs. Mann, besides other sterling artists, being among its prominent members. Since then there have been many changes and not for the better. It is true that Mrs. Mann is yet present at her post as the first actress of the company, and, indeed, of the Dutch stage, but her brother has taken his departure, thereby leaving a vacancy which is not to be filled, at least, from the ranks of his brother professionals of the day. Added to this, several of the older members, otherwise called the old and tried guard, have passed away, and, though reinforcements have been made, the results obtained are but partially satisfactory.

Taken all in all, the precedence is now due to the dramatic company of the Grand Theatre of this city, under Manager van Eysden, the performances of this combination being as a whole the most evenly balanced and carefully sustained. But to return to the new play, Haar Groote Dag. Although the success achieved was due chiefly to the vivid impersonation of Mrs. Mann as the heroine, a goodly share may also be conceded to the dramatist and his work. The plot is not lacking in interest, the scenes follow each other in rapid succession with telling situations, the dialogue is terse and pithy, and the climax reached in the second act is decidedly strong. The third and last act is the weaker portion by far, being faulty in the final development.

The plot briefly told is as follows: A child of the poorer class has been adopted by a well-to-do childless couple. The little creature, a girl, is brought up in affluence and in the belief that she is indeed the daughter of her supposed parents. The play opens fifteen years after the adoption of the now seventeen-year-old maiden. Mrs. Van Heerde (Mrs. Mann) and her adopted daughter (Mrs. Lobo) are in expectation of Mr. Van Heerde's return from a three years' cruise in the Indies. While the young girl is out, her real father, a depraved, drunken sot, makes his appearance. Mrs. Van Heerde, thinking it is one of his customary dunning visits, and that she will be able to satisfy his demands as heretofore, offers him money for his silence, and even an income if he but promises to leave the country for good. To her surprise he refuses every and any offer, saying that his only wish is to have his daughter restored to his loving care! Knowing what those words in his mouth signify, and aware of the miserable fate in store for her darling, Mrs. Van Heerde offers increased sums, and begs and implores the unnatural father to spare his child. All in vain. The wretch goes so far as to hint that if the girl is too delicate to work for her bread there is another and an easier way for a pretty creature to earn her living and support her old father than by working. Terrified at the prospect and swayed by the all absorbing idea of saving the innocent girl from the villain's hands, Mrs. Van Heerde, almost beside herself, gives the wretch a glass of brandy, mixed with a corrosive ingredient, which acts as a deadly poison, so that a few minutes after leaving the house he falls dead in the street. Of course, the demise is ascribed to delirum tremens, apoplexy, or to a similar cause, but in no way does suspicion fall on the real culprit. Mrs. Van Heerde, while admitting that for the world the deed she has committed is undeniably a crime, asserts that in reality she has done a noble action, and has freed her fellow creatures from a monster in human form. She takes this standpoint, and carries it so far that it forms the weak element in the development of the plot. It can be admitted that under the circumstances the murder might have the palliation of self-defense, or rather of the deliverence of the threatened victim, but it is quite illogical to glory in the perpetration of such a deed, and even more illogical to insist upon others extolling it as a heroic action. This is, indeed, the flaw in the character as drawn by the dramatist, and the defect in his plot. In the second act on the return of her husband, Mrs. Van Heerde confesses her secret, awaiting a sentence of implicit approbation, the more so as one of the incentives to the deed in her eyes was a letter written by him during his cruise, and in which he urged her to leave no stone unturned and to shrink from no alternative in order to free them from that wretch, the father. To her surprise, however, her husband now turns away from her in horror, calling her a murderess. By mutual consent husband and wife thereupon separate, the adopted daughter, unaware of the family drama being enacted, accompanying her supposed father on his new cruise, under the illusion that it is to be merely a short absence and not a parting for life. The wife left alone turns to a former admirer of hers, tells him her secret in the hope that he, at least, will take her view of the case, and compensate her for what she terms her deception in humanity. The scales, however, fall again from her eyes, and in a frenzy of despair, on seeing herself once more forsaken, she commits suicide by taking the same mixture used for her "act of heroism on her great day," to quote the words spoken by Mrs. Heerde repeatedly in the play, thereby giving the explanation of the title.

This keynote is, as I have just observed, the heel of Achilles in the plot, but even so, the play is one of marked interest and dramatic effect, and the role of the woman, a star part in the truest sense, as she dominates the action and is on the stage from beginning to end, affording scope for splendid acting. The creation presented by Mrs. Mann was masterly in every respect, and in itself suffices to insure the success of Haar Groote Dag. Mrs. Lobo as the adopted daughter was sweetly girlish and winning, but Mr. Van Dyk in the character of the husband brought out the harsh lines in an even more pronounced manner than was strictly necessary.

At the Grand Theatre, since the production of Le Bois Sacré, Manager Van Eysden has favored his patrons with two revivals, one being Maeterlinck's Monna Vanna, and the other Molière's immortal comedy, Les Femmes Savantes; in Dutch, De Geleerde Dames. Both revivals are deserving of praise, the mounting and general cast being capital. The interpretation of Monna Vanna by the company of the Grand was far ahead of that of Agnes Sorma and the company of the Neues Schauspielhaus, which was an unmistakable disappointment. At the Grand, Mrs. Tartaud repeated her intelligent and sympathetic impersonation of Maeterlinck's heroine, while Mr. Van Der Lugt Melsert as Prinsicalle comes in for the lion's share of the encomiums, his Prinsivalle being the best I have ever witnessed. Les Femmes Savantes was mounted in strict accordance with the rules prescribed by the Comédie Française, both as to the setting and costumes. It was a pleasing performance, and mention should be made of Mesdames Van Eysden, Tartaud, Mauhs, Faassen, and Wolff, and Messrs. Van Der Lugt Melsert, Vervoorn, and Morriën in their respective roles.

Although as above said, the German performance of Monna Vanna proved to be disappointing, Agnes Sorma, excepting in the last act, not being in a happy vein, full amends were made on the occasion of the "farewell" night. The bill was Fulda's delicate, romantic comedy, Die Zwillingsschwester (The Twin Sister), and all the eulogies that had preceded Agnes Sorma in the dual role which she had originated in Germany, were fully justified by her incomparable rendition. There was a subtlety of touch, a charm of manner and by-play, and a perfect finish in the conception and realisation such as are only found combined in the gifted few of the dramatic art votaries.

Two notable productions are in advent, the first being Sheridan's unrivaled comedy, The Rivals, in Dutch by the Players of the Hague, under Manager Verkade, and the second, the classical tragedy, Lucifer, one of the master works of the Dutch classic, Joost van den Vondel, by the company, Het Tooneel (The Stage), under Manager Royaards. Both events are looked forward to with deepest interest.

Louis Bouwmeester has returned from the Dutch East Indies. Preparations are being made on a grand scale for the monster celebration of the fiftieth anniversary of the great tragedian's career. The last rumors as to Bouwmeester's future movements are an engagement at the Bioscope Theatre, a tour through Holland, and then next year, the American tour.

ADÈLE J. GODOY.

# REVIEW OF BOOKS

JUDITH, a tragedy in five acts, by Martin Schütze. Published by Henry Holt and Company, New York, 1910. Price $1.25.

Innumerable dramatists have attempted to reproduce the tragic career of Judith, the Bethulian, who delivered her town from the besieging forces of Holofernes by slaying him in his tent. Martin Schütze in his version has softened and idealised the lines of the apocryphal legend into a poetic psychological study that at worst is interesting and at best is keenly dramatic.

Judith in this incarnation fulfills duties toward God, Bethulia and herself. A woman of utmost modesty and purity, she believes herself a divine handmaiden, entrusted with the mandate of heaven. In her capacity of prophetess, she represents the Judean era. Full of the visions which have come to her, she submits to the amorous embraces of Holofernes, at the same time declaring that whatsoever stain they leave on her, also sullies the Deity, because she is merely executing His commands. When it is all over and her countrymen have routed the headless Assyrian host, she discovers that she loved Holofernes and would rather lie with him in torment than without him in peace. Shocked by this sentiment, the victorious Bethulians bid her to lay some atonement on the altar. Her expiation is voluntary death.

Heroes similar to Holofernes have appeared in literature before him. Mr. Schütze represents him as the conventional military leader who suddenly awakens to the grandeur of love. Intoxicated by its warmth, he woos with the ardor to be expected of so forceful a character, breaking naturally into an exalted, rhymic expression of his emotions.

Although the tragedy is written with evident consideration for practical stage pictures, the only scenes of importance are those between the hero and the heroine. The dissensions in the Judean town and in the Assyrian army, even in explaining the final Bethulian victory, make rather dull filling for the gaps between the incidents of the main plot. The quarrels with their bombastic repartee are set forth with a glimmer of unusual words that indicate the labor spent in polishing their facets, but they are too rhetorical to sound like anything but pretentious shams on our present day stage. Not until the genius of Dryden's or Otway's day returns, will Mr. Schütze's style wring plaudits from the gallery. For example, Belteshazzar, the cringing but envious subordinate of Holofernes, casually remarks:

> "Thy greatness, Holofernes,
> Outleaps a coward's scope of fear, o'ervaults
> The horizon of a brave man's sest; severs,
> As a young man the cobwebs of a dream
> At dawn, a myriad oversubtle bonds
> Tissued by plenary overcautious council
> Sweating an empire's wisdom; soberly
> Outsails a visionary's skyward bubble,
> Laying upon the all-o'ersoaring air
> A winged yoke." Etc., etc., *ad infinitum*.

In the multitudinous cast there are several excellent bits for good actors: Ekron, the spy; Bagoas, the loyal aide; Miriam, the old crone; Belteshazzar, the pompous councilor; Nophah, the petty officer. Despite the author's realising imagination which created plenty of characters and telling situations, the labored and artificial effect of the whole militates against its practical success, and even against the pleasure of the reader.

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THE GILDED WAY, a novel, by Victor Mapes. Published by the Neale Publishing Company, New York, 1910. Price $1.50.

Victor Mapes is probably best known to the public by his play, Don Caesar's Return, in which James K. Hackett appeared in 1902. He is the author of other works, notably Captain Barrington, a play in which Charles Richman appeared in 1904; La Comtesse de Lisme, a French drama that ran at the Theatre Mondain for a season, and "Partners Three," a novel, published last year.

"The Gilded Way" shows the dramatist's instinct for stirring situations and cross purposes. There is little but plain, unadorned narrative on its pages, narrative of the breathless, hurried sort that is content with the merest outlines. Only enough detail is included to suggest the possibilities of scenes and psychology. The characters are easily recognised types, mostly of the aristocratic class, and readers will follow their bedrabbled careers with the pleasant sense that they are looking in on real society. The exposure of luxurious indolence and reprehensible recreations is frank enough, but serve no particular good because it is intended simply to satisfy curiosity and not to reform. Mr. Mapes writes fluently and vividly; his style would adorn a deeper treatment of his subject.

# A CANADIAN SURVEY

## ROBSON BLACK'S OBSERVATIONS ON MATTERS THEATRICAL IN THE DOMINION.

### A Permanent Opera Company?—Charles Frohman's Canadian Plans—Conditions in the Maritime Provinces Towns—Amateur Activity Denotes Interest in the Stage.

(*Special Correspondence of The Mirror.*)

TORONTO, Dec. 19.—That a change is soon to be brought about in the theatrical arrangement of Montreal is given color by private information of your correspondent. It is stated that at least one new theatre will be erected as a competitor of the Princess, now a Shubert house, and possibly a second building will go up to fit in somewhere in the city's scheme of amusements. What will be done with the latter, however, it is difficult to say, for the dollar house, the Academy, that existed for so many years, has been torn down to make way for a departmental store extension. There does not seem to exist in Montreal the public of the middle purse such as Toronto happens to possess, which makes the Grand Opera House here the best patronised theatre in the Dominion. That a new theatre must sooner or later be constructed at a more central point than His Majesty's to compete with the Princess is not questioned by those familiar with the situation. The former house is, however, an excellently equipped theatre and popular with the public.

The most important piece of news in the Canadian field during the past week was the announcement from Montreal that Lieutenant-Colonel Meighen, president of the Montreal Musical Association, which has been running grand opera at Montreal with apparent success, has launched on an ambitious scheme to conduct a grand opera company in that city during the whole of next season, with perhaps alternate periods at Ottawa, Toronto, and Quebec. This, said Colonel Meighen, would doubtless lead to the formation of a grand opera syndicate to arrange a permanent opera circuit for Eastern Canada embracing the four cities mentioned. The Montreal season of eight weeks, just concluded, involved an expenditure of $70,000, with receipts of $60,000 from ticket sales. The deficit is much smaller than was expected by the association when it entered upon the scheme.

Nor can the week's events in the Dominion be passed over without a reference to Charles Frohman's visit to Toronto a few days ago, in which he announced an important innovation in the policy of his attractions. Instead of the customary one-week stay in Toronto, Mr. Frohman stated that the city has so well supported his companies that ten days or even two weeks may in future be the period for the local booking with certain of the Frohman attractions. He also said that by an arrangement with the Princess Theatre here, where syndicate attractions play, a repertoire company would probably be installed at the close of the regular season. In connection with such a promise it may be mentioned that the rival Shubert house, the Royal Alexandra, succeeded in making the Percy Haswell Stock company a success last Summer after repeated failures at between-season engagements. The Haswell company, it is understood, will return next Summer and no doubt revive and increase their great popularity.

As the result of an accident at Rochester, N. Y., ten days ago, one of the thrilling spectacular incidents of The Bohemian Girl, which the Aborn company are touring this season, had to be eliminated for the Toronto engagement. A horse in the first act is supposed to run up a sharply inclined roadway and when at the top crash through a bridge, where it is caught by a mechanical lift and quickly lowered to the stage level. Owing to the fact that for three or four days previous to the Rochester visit the bridge incident had to be dispensed with, the horse apparently forgot its trick, so that on the first night at Rochester the moment the planking gave way it leaped over the edge and fell to the stage, breaking its neck. The device will not be tried again during the tour.

A complaint has gone up from Canadian house managers, similar to one heard in the States recently, that the fad for motor cars has cut heavily into the receipts of the box-offices, and one manager goes so far as to say that for every ten automobiles purchased in Toronto ten to twenty dollars a week is lost to one theatre or another.

"Complaints of United States managers that this country imposes any tariff burdens on theatrical materials or productions coming into the country simply shows that some men don't know a good thing when they have it," is the argument of the Chief Collector of Customs at the port of Toronto, given in an interview. He claimed that the Canadian tariff contained "nothing that any producer should complain of."

William Craiger, of Toronto, who acted as treasurer for the Madame Melba tour under Frederic Shipman, has been engaged in the same capacity for Madame Nordica's season.

"What has the Irish actor contributed to the stage?" the *News*, of Toronto, asked Chauncey Olcott, who was playing here. And his reply was: "A type of stage Irishman that represents a gentleman rather than a buffoon. The stage has been obsessed so long with insulting caricatures that it is high time some effort were made to present a substitute."

An effort is to be made by the Lord's Day Alliance of Canada to put a stop to rehearsing on Sunday or otherwise preparing a production for a Monday performance. Such a step, interfering seriously with a system in vogue with all the theatres in the larger Canadian cities, is looked upon with some apprehension.

As an evidence of the increasing interest in the theatre throughout Canada, the leading magazine of the Dominion, *Canada Monthly*, will begin in its January number an extensive department devoted to the stage. Such a department has heretofore been neglected by Canadian periodicals so far as effective adaptation to the special interests of natives is concerned.

Some light on conditions prevailing through the long stretch of the maritime province towns of Canada was given your correspondent this week by the reports of managers who had recently attempted to play that territory without success. Most United States managers of experience have no doubt felt the pinch of breaking into territory with a dollar show, only to find that most pocketbooks have been demoralized by fifty-cent attractions. This is apparently the precise cause of the deadness of the theatrical route from Montreal to the Atlantic, where a big population of the finest people in America are subject to the extreme conservatism of local managers. The result is a cycle of second-rate or pirated plays willing to take a top price of fifty cents, spoiling the country for any of the better and more expensive attractions.

THE MIRROR'S editorial summary of Canada's theatrical status must be recognised by Canadian managers—and patrons as a judicial and comprehensive conception of affairs as they actually are.

The lethargy or activity of amateur theatricals in a community is often a reliable barometer to guage the interest in the professional stage and in visiting productions. Just at present throughout Canada, from reports received, a revival in elocution, oratory, and dramatic art is under way. Schools with these subjects in the curriculum are said to be besieged by applicants desiring to take up such studies. In Montreal this season half a dozen important dramatic productions are to be made by amateurs, and this condition also applies to Winnipeg, Vancouver, Toronto. Universities are taking their dramatic clubs more seriously, and courses in public speaking and kindred subjects were never so well attended. This interesting condition is certain to reflect directly on the support of better class traveling productions and breed a more discriminative taste.

ROBSON BLACK.

## VICTOR H. SMALLEY DEAD.

Victor Herbert Smalley, journalist and playwright, died in the Touro Hospital, New Orleans, on Dec. 20, where he had recently undergone an operation for appendicitis. Mr. Smalley, the son of Mr. and Mrs. E. V. Smalley, was born in New York in 1877, but lived through his boyhood in St. Paul, Minn., where his father edited the *Northwest Magazine*. The boy was educated at the O'Neill School, St. Paul, and the Shattuck Military Academy, Faribault, Minn. At the age of eighteen he started his career on the St. Paul *Dispatch*, for he had already displayed decided literary talent. He was successively employed on the St. Paul *Globe*, the Washington *Post*, Lord Harmsworth's London papers, and the Paris edition of the New York *Herald*. Upon his father's death in 1900 he took charge of the *Northwest Magazine*, moving it to Chicago. In 1904 the periodical suspended publication, and Mr. Smalley was subsequently employed on the St. Paul *Daily News* and various Chicago, St. Louis and New York papers. In 1908, becoming press agent for the Orpheum Theatre in New Orleans, he began writing vaudeville sketches, which were produced with great success. Among them are Nerve, Guilty, Back to Boston, Baseballitis, What Happened in Room 43, and Man Proposes but Woman Disposes. For a short time he was manager of the Dan Casey Vaudeville Booking Agency in New York. In 1901 he married Florence Dalrymple, of Minneapolis. His widow and their three children are now living in Minneapolis. Mr. Smalley is also survived by his mother and his half-brother, Stephen Conday. His body was interred in St. Paul.

## NEW CANADIAN THEATRE.

The St. John Amusement Company, of Manhattan, N. Y. (Keith-Albee) has acquired a desirable site on the south side of King Square, St. John, N. B., and will soon commence the erection of a first-class theatre with about 75 feet front and a depth of 158 feet. The auditorium will be on the ground floor and it is expected to seat 2,000 people. It is expected that the new building will be equipped with a commodious suite of rooms for society functions, banquets, etc. Walter H. Golding, manager of the Nickel, the company's present house, has announced that the policy of the new theatre would doubtless be that of high-class vaudeville, at the same time being available for anything from motion pictures to grand opera.

**Special Introductory Offer**

To new subscribers, never before on our books, we will send THE DRAMATIC MIRROR for 3 months (thirteen weeks) on receipt of 50c., payable in advance. This special offer is made direct, and not through any agent.

## THE STOCK COMPANIES.

The above is a good likeness of Albert Lando, stage director, who has lately joined the Keith forces. He was last season director of the Woodward Stock company in Kansas City, is now located at the Keith Theatre in Pawtucket, R. I., and will the coming season hold the same position with the Albee Stock company in Providence.

Harry A. Pehl and Anna Pearl Cogswell, the character man and heavy woman, respectively, of the Gladys George Stock company, were married at Lima, Ohio, Friday, Dec. 16.

Gertrude Dion Magill has been selected as leading woman to head the stock company at Hathaway's Theatre, Brockton, Mass., opening Monday, Dec. 26, under the management of Thompson and Woods. Monte Thompson has engaged M. F. Ryan for the same company.

Gus A. Forbes' Stock company is meeting with success at the Alhambra Theatre, Stamford, Conn. Some of the productions thus far this season are The Great Divide, When We Were Twenty-one, Old Heidelberg, Charley's Aunt, and Strongheart. The roster of Mr. Forbes' company is: Gus A. Forbes, John Ravold, Frank Fielder, Norman Wendell, Hal Brown, Harry Horne, William Davidge, Edwin Barbour, Charles R. Docherty, John Altmaier, Justina Wayne, May Desmond, Caroline Morrison, and Margaret Terrord.

## MIDNIGHT SONS AT KIMBALLVILLE.

"Farmer Bill" Zimmer, owner of Kimballville farm and one of the proprietors of the Kimball House, Atlanta, Ga., held an old-time Georgia barbecue out at the farm recently in honor of Ted Burns, Kitty Francis, and Rube Welsh, three of the principals of The Midnight Sons company, whose friendship "Farmer Bill" has treasured for a dozen years or more. The entire Midnight Sons company and the members of The Girl in the Taxi company were included among the invited guests, along with Manager Perry, of the Grand. After the guests arrived at the farm and had been duly photographed, the Georgia barbecue with Brunswick stew was served under the immediate supervision of Messrs. Felker and Thornton, of the Kimball House staff. To the majority of the stage folk present the barbecue was a new epicurean pleasure. After the repast speeches were made and assurances given host Zimmer that neither himself nor his efforts to entertain would ever be forgotten. The same evening Mr. Zimmer and a party of friends occupied a box at the Grand, and during the action of The Midnight Sons all sorts of happy allusions to the barbecue were interpolated.

## FALSE REPORTS ABOUT A CLOSURE.

Erroneous reports have been published about the closing of Under Southern Skies at Joplin, Mo. The attempt by one of the members of the company to commit suicide, THE MIRROR learns, was made before the closure of the company and had no relation to that event. All salaries were paid by Harry Doel Parker, and in some cases fares were advanced, although the management was under no obligation to do this. The company was out fifteen weeks. THE MIRROR has seen documents to prove that Mr. Parker more than fulfilled every obligation to the company, even supplying complimentary sleepers on several occasions.

## THEATRE ROOF CAVES IN.

With a crash that was heard for blocks, the roof of the new Orpheum Theatre at Newark, N. J., collapsed and fell to the cellar on Dec. 23. One man was killed and several injured. The building, which was formerly Machinery Hall, was being remodeled for a modern theatre, and work had progressed so far that the opening date was set for Jan. 16. All of the interior and part of the side walls will now have to be rebuilt.

## TO ADVERTISERS

*The number of* THE MIRROR *to bear date of Jan. 4 will go to press earlier than usual, as Monday, Jan. 2, will be a legal holiday. The advertising columns for that number will close on Dec. 31.*

## A NEW PLAY FOR AL. H. WILSON.

Al. H. Wilson will end his successful Southern tour at Atlantic City Jan. 8, and will then start rehearsals on a new starring comedy which is scheduled to open at Reading, Pa., on Jan. 10. The title is A German Prince, written by the late A. C. Gunter from one of his stories, and has to do with the adventures of an impoverished prince of the German Empire, who in despair at his condition consents to an alliance with an aged but wealthy American widow in return for his rank and name. But at the last moment he rebels at the union, and in order to free himself pretends to commit suicide and assumes another name and personality. This leads to laughable situations, until the complications become involved. The scenes are laid on the Rhine and in the Austrian Tyrol, all the characters, with the exception of the prince, being American and English. Mr. Wilson will sing six new songs of which he is the composer. The following actors have already been engaged: Mabel Dwight, Linn Cantwell, Mabel Craig, Thaddeus Shine, William Gill, Harry Spingler, and Isador Lackman. Sidney R. Ellis, Mr. Wilson's manager, promises a fine production and reports business excellent.

## CURRENT AMUSEMENTS.

*Week ending December 31.*

ACADEMY OF MUSIC—Stock co. in Uncle Tom's Cabin.
ALHAMBRA—Vaudeville.
AMERICAN MUSIC HALL—Vaudeville.
ASTOR—The Aviator—4th week—81 to 89 times.
BELASCO—The Concert—13th week—97 to 105 times.
BIJOU—Selda Sears in The Next Man—6th week—41 to 49 times.
BROADWAY—E. H. Sothern and Julia Marlowe in The Taming of the Shrew—3d and 4th times; Macbeth—10th time; The Merchant of Venice—3d time; Twelfth Night—3d time; As You Like It—8th time; Hamlet—3d time; Romeo and Juliet—4th time.
BRONX—Vaudeville.
CASINO—Sam Bernard in He Came from Milwaukee—15th week—106 to 113 times.
CIRCLE—Mother—103 times, plus 4th week—28 to 32 times.
CITY—Vaudeville.
COLONIAL—Vaudeville.
COLUMBIA—College Girls Burlesquers.
COMEDY—William Collier in I'll Be Hanged If I Do—8th week—33 to 41 times.
CRITERION—The Gymnasters—30th week—153 to 160 times.
DALY'S—Baby Mine—19th week—143 to 150 times.
EMPIRE—William Gillette in The Private Secretary—9th and 10th times; Too Much Johnson—1 time; Secret Service, 9th and 10th times; Sherlock Holmes—2 to 12 times. Ellen Terry—matinee Dec. 29.
FOURTEENTH STREET—Vaudeville and Pictures.
GAIETY—Get Rich Quick Wallingford—13th week—115 to 122 times.
GARRICK—Annie Russell in The Impostor—3d week—3 to 10 times.
GLOBE—Sarah Bernhardt in Madame X—9th time; L'Aiglon—8th and 9th times; Queen of Ars—7th time; Camille—5th time; Julius and Phaedra—1 time; La Samaritaine—3d time.
GRAND OPERA HOUSE—The Lily—315 times, plus 9 times.
HACKETT—Albert Chevalier in Daddy Dufard—4th week—24 to 32 times.
HERALD SQUARE—Lois Glaser in The Girl and the Kaiser—9th week—40 to 44 times.
HIPPODROME—The International Cup; The Ballet of Niagara; The Earthquake—27th week.
HUDSON—Blanche Bates in Nobody's Widow—9th week—49 to 57 times.
HURTIG AND SEAMON'S—Bon-Ton Burlesquers.
IRVING PLACE—Ernest v. Possart in Prinz Fritz—3 times; Merchant of Venice—1 time.
KEITH AND PROCTOR'S FIFTH AVENUE—Vaudeville.
KNICKERBOCKER—Mrs. Patrick Campbell in The Foolish Virgin—3d week—6 to 15 times.
LIBERTY—Christie MacDonald in The Spring Maid—1st week—1 to 6 times.
LINCOLN SQUARE—Vaudeville and Pictures.
LYCEUM—Billie Burke in Suzanne—1st week—1 to 6 times.
LYRIC—Mrs. Leslie Carter in Two Women—8th week—33 to 40 times.
MAJESTIC—The Blue Bird—44 times, plus 8th week—66 to 74 times.
MANHATTAN—Vaudeville.
MAXINE ELLIOTT'S—The Gamblers—9th week—67 to 75 times.
METROPOLIS—Beauty Trust Burlesquers.
METROPOLITAN—Grand Opera co. in repertory—7th week.
MINER'S BOWERY—Merry Whirl.
MINER'S BRONX—Yankee Doodle Girls.
MINER'S EIGHTH AVENUE—Pennant Winners.
MURRAY HILL—Cracker Jacks Burlesquers.
NAZIMOVA'S—39th St.—Drifting—3d week—6 to 11 times; Commencing Dec. 30—We Can't Be As Bad As All That.
NEW—Old Heidelberg—3d week—7 to 13 times; The Thunderbolt—11 to 18 times.
NEW AMSTERDAM—Madame Sherry—18th week—139 to 147 times.
NEW YORK—Ella Trentini in Naughty Marietta—8th week—55 to 62 times.
OLYMPIC—Irwin's Majesties Burlesquers.
PLAZA—Vaudeville.
REPUBLIC—Rebecca of Sunnybrook Farm—13th week—100 to 108 times.
SAVOY—Vaudeville and Moving Pictures.
VICTORIA—Vaudeville.
WALLACK'S—Pomander Walk—3d week—8 to 16 times.
WEBER'S—Alma, Where Do You Live?—14th week—101 to 109 times.
WEST END—Cyril Scott in The Cub—41 times, plus 9 times.
YORKVILLE—Vaudeville and Moving Pictures.

## PENCILED PATTER.

When making those New Year resolutions, don't forget to swear off knocking. If we all did that a lot of us would find ourselves without anything to do.

A Small Time actor asked a Big Time actor what he was using for a finish. "Gunga Din," replied the Big Timer. "Who wrote it?" asked the Small Timer. "Rudyard Kipling," replied the B. T., adding, "and it stands up for me." "Well," answered the S. T., "if they have a patter chorus to finish on I'll use it for them, and the way I sing those things makes them sell. Ask Yum Yum Timer what we did for "Yum Yum Tree." The Small Timer thought "Gunga Din" was a popular song. No, we won't swear this is the truth.)

C. R. D., Omaha, Neb., we are too modest to print your letter, you flatter us so, but we return the good wishes.

There is a theatre in a small town in Pennsylvania that is managed by a former vaudeville artist. He says he sends in a good report on all the acts before he sees them, because he "knows how it is himself." That's very nice of him isn't it? Wonder how he feels after he sees some of them?

Jimmy Lucas is now doing an act assisted by Francis Field, and if the reports from the West are true it is a very good act. They play Keith's, Boston, the latter part of next month, then Yonkers, where the local managers will look them over. Jimmy is a regular fellow and has always done a regular act.

One friend, old Dr. Cook, said he had the "Arctic fever" and "thought" he was at the pole. The Arctic fever is a sickness of imagination. You see a sort of a silver color first, it then turns to green and finally to yellow or golden. The Doc. had it so bad and saw so much "yellow" (or gold) that he won't have to look for a job as long as he lives. How do you start that stuff, Doc?

Professional managers are very hard to get, the music publishers say; that is, good ones, and Leo Feist is to be congratulated on having secured Phil Kornhauser who has proved the "find" of the season.

There are so many baseball players with the "acting bug" that we don't think it would be a bad idea for some manager to take out a "baseball Players' Minstrel Show" next year at the end of the championship season. What a card it would be!

When the Government is through giving out the national census we wish they would find out how much felt it takes to make hats for certain people in the Putnam Building.

Some time ago we had the pleasure of catching an act in one of the smaller houses around New York, where it was breaking in, and remarked at that time that the act was a "comer" and deserving of better things. Rodney Shields and company was the act. They have just returned from a successful tour of the Orpheum Circuit and are soon to open around here. Taking all in all, we feel justified in wringing that time-worn expression, "we told you so."

Al. Gallagher had his palm read last week. The fortune teller told him he was soon to meet an heiress who would fall madly in love with him. Al. has been getting shaved twice every day since, so he'll look good when she sees him. Some Romeo, that boy.

Wise Note (near comedy). There will be Four Companies playing Madame Sherry in January.

There is another mind-reading day going in vaudeville; if he really was a very smart dog he'd keep away from it.

They are going to "clean up" vaudeville at last. Well, they can start right in on more than one of their pet headliner features. There are several who know no limit. Let the good work commence.

Naturally all that stuff about "what they want for Christmas" had to appear around this time, as it always does. It's the same old story.

The Cora Youngblood Corson Sextette sent out very nifty Christmas cards. It was just what we needed, too. Thanks.

Harry Gauber has been booked for nine weeks by the U. B. O. out of town at the conclusion of which he plays New York.

The Warburton Theatre, Yonkers, is a fine place, a nice theatre, they give good shows, and Eddie Keller owns and books it. Paul Durend took it over for one week. Ask Paul what he thinks of it.

It's easy to make a hit in vaudeville if you're clever, have a good act, good spot on the bill, good personality, good audience, and a regular theatre to play in. That's all you need.

Wolfe Gilbert is still knocking them a twister out West. Some actor Wolfe is, and as for Paradise, they have to go some to even commence to get in the running with him.

Well, remember what leaf you were going to turn over, boys and girls. Don't let it turn back. Use a book mark.

THOMAS J. GRAY.

### GOSSIP.

The Ascension Dramatic Association, of Brooklyn, under the direction of the rector, Rev. Walter E. Bentley, presented Caste on Dec. 18 at the Sailors' Institute, New York city. On Tuesday and Thursday of last week they appeared in the same play at Christ Chapel, Brooklyn.

The bobble skirt is still on the stage. Carrie de Mar makes plenty of capital from it in her song that celebrates its peculiarities. As fashion notes say that the bobble is going out, Miss de Mar has furnished herself with other songs as well, including "Let's Start All Over Again," "Strike for Your Rights, Girls"; "Come to Bed," "Poor Old Cock-a-Doo-Dle Do," and "Three Days on the Ocean." As the singer remarks, box-office receipts tell the tale.

William P. Connery, formerly an actor and Irish comedian, has been elected mayor of the city of Lynn, Mass., by the largest majority in years.

Frank Carlos Griffith will soon take up residence with Mrs. Griffith at Ocean Park, Cal., where they own considerable property. Mr. Griffith has not relinquished his theatrical connection, and will probably be seen with some prominent management next season. He was connected with the Boston Museum during the days when Boucicault, McCullough and others of great note were prominent among its figures. He was manager for Mrs. Langtry and for some twelve years with Mrs. Fiske, and has always been prominently associated with the profession.

Josephine Robinson Haywood's mother celebrated her eighty-eighth birthday Dec. 24. Miss Haywood is playing Mammy Jennie in The Nigger.

The American Dramatic Guild will begin a holiday series at the Berkeley Theatre tomorrow (Thursday), when a double bill, consisting of Mankind, a morality play of the fifteenth century, and a miracle play of even earlier date, The Second Shepherd's Play, will be presented.

Rehearsals for a new musical comedy by C. M. S. McLellan, with music by Ivan Caryll, will be begun right after the holidays under the direction of Klaw and Erlanger. The offering was produced in Paris two years ago as a farce named The Satyr. It has been rechristened Gay Claudine. The first public production will be made early in February.

The Toreador and the Dancer is the name of a recently imported terpsichorean novelty which opened at Young's Pier, Atlantic City, Monday. It is being booked by the Paf Casey Office and is under the personal direction of Will Lykens.

The United Play Company this season has eight attractions under its management: The Lion and the Mouse, Paid In Full, two companies in The Climax, three companies in St. Elmo, and the Grace Hayward Stock company at the Warrington Theatre, Oak Park, Ill.

Kitty Gordon, who starred recently in Alma, Where Do You Live? will have a part in the musical entertainment with which Lew Fields opens his Winter Garden at Broadway and Fiftieth Street New Year's Eve.

Sanger and Jordan, the play brokers, have just arranged for a revival tour of Rex Beach's and Eugene Presbrey's play, The Barrier, the rights being leased to Ernest Shipman, who is now in Seattle and will tour it principally throughout the far Western territory.

### AT VARIOUS PLAYHOUSES.

WEST END.—Last week the Passion Play was pictorially presented here in moving pictures and formed a rather unique entertainment at this theatre. A choir of four church singers effectively added color to the readings of a ministerial lecturer, who completed the religious atmosphere surrounding the presentation. This week Douglas Fairbanks in The Cub makes his first Harlem appearance.

GRAND OPERA HOUSE.—Ziegfeld's Follies of 1910 pleased large audiences at this house last week and was succeeded this week by The Lily.

ACADEMY OF MUSIC.—The House of a Thousand Candles was the bill at the Academy of Music last week. The stock company presented the drama in an excellent and attractive manner. Theodore Friebus as the architect played the part convincingly. John T. Dwyer as Bates, the butler, and Thomas Divine as Morgan both did excellent character work. C. Norman Hammond as the attorney pleased the audience, and Priscilla Knowles as Maria Devereaux received much applause from the large audience. Corinne Cantwell was very well cast and did excellent work in the ingenue role. Anna Hollinger as the Mother Superior gave a very satisfactory performance. This week, Uncle Tom's Cabin.

### ENGAGEMENTS.

Emma Dunn, whose interpretation of the title-role of Mother was received with so much praise in Chicago and New York, will make her vaudeville debut Jan. 2 in a one-act play called The Baby. Ruth Allen, John Stokes, and Paul Wheeler will also appear in the sketch.

Gertrude Dallas will have the role of Catharine Darwin in The Gamblers in one of the three companies to be sent out next season. This is the role created by Jane Cowl in the New York company at Maxine Elliott's Theatre. Miss Dallas played it at a matinee performance Dec. 21 and Miss Cowl was an interested spectator. For the present season Miss Dallas is supporting Henry Kolker in The Great Name, which opened in Hartford Dec. 26. Others in Mr. Kolker's company are Russ Whytal, Sam Edwards, Harry Mestayer, Hardee Kirkland, Rudolph Duering, Eugene Hohenwart, Robert Tansey, Arthur Hoyt, Frances Gaunt, Ruth Chatterton, Dorothy Walters, Gwendolyn Brooks, and Lizzie Hudson Collier.

Henry W. Savage has engaged W. L. Abingdon for the role of Louis Fioriot in Madame X company number one. He began his engagement Monday at the Majestic Theatre, Boston. For Excuse Me Mr. Savage has secured Scott Cooper and John Findley and for Everywoman, Laura Nelson Hall.

Charles Waldron goes with Wilton Lackaye and Lena Ashwell in Judith Zaraine.

Nye Chart, an English actor, is to have the leading role in Henry Arthur Jones' We Can't Be as Bad as All That.

Louise Gunning in The Balkan Princess will begin her season under the management of William A. Brady out of town on Jan. 2. Her company will include Charles Cherry, Herbert Corthell, Vida Whitmore, May Boley, Marie Rose, Kenneth Hunter, Joseph W. Herbert, W. T. Carlton, Teddy Webb, E. J. De Varney, and Bertram Wallis.

Howard Estabrook, Frank Sheridan, Emily Stevens, and Ruth Benson go with Holbrook Blinn in W. A. Brady's production of Edward Sheldon's The Boss.

Engagements made by Henry B. Harris include Frank Reicher, Alice Fischer, Beatrice Irwin, Brigham Royce, Earle Brown, Eleanor Sheldon, Mrs. Felix Morris, Clifford Leigh, and Zenaidee Williams for Edmund Breese's company in Percy Mackaye's The Scarecrow, and Eleanor Lawson and Herbert Ayling for Rose Stahl's support in Charles Klein's Maggie Pepper.

Ida Bernard, Emmy Wehlen, Frances Reeve, Esther Bissett, and Marie Ashton are the women principals in Marriage à la Carte. Harry Conor is to have the principal comedian role.

Charles Frohman has engaged F. Owen Baxter for Chantecler, Louis Massen for U. S. Minister Bedloe, and Irene Fenwick for The Importance of Being Earnest. Miss Fenwick succeeds May Blayney, who has been transferred to Chantecler.

### ACTORS' CHURCH ALLIANCE NEWS.

*Local and National Headquarters, 550 Seventh Avenue, New York.*

The third Actors' Church Alliance dinner will be held Thursday, Dec. 29, at 7 P.M., at the Parisien Restaurant. The toastmistress will be Mrs. Owen Kildare. Special guests of the evening: Amelia Bingham, Mildred Holland, Beverly Sitgreaves, and Mrs. Esther Herrman. A programme both musical and dramatic will be enjoyed.

Mrs. Esther Herrman has given her home, 59 West Fifty-sixth Street, for a New Year's reception, Jan. 2, from 3 to 6 P.M. A fine programme by high class artists has been arranged. All members of the A. C. A. and their friends are invited to the church service, dinner and reception.

### THE FIRE OF GENIUS.

The inflammability of the musical temperament has been demonstrated afresh. Engelbert Humperdinck, the German composer, on returning from the dinner of the New Theatre founders on Dec. 21, discovered his clothing ablaze in his room at the Hotel Astor. Before assistants had put out the fire, Professor Humperdinck's wardrobe had been so depleted that he was reduced to full dress or pajamas, neither of which is quite conventional for the street during the day.

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## CLEVELAND.

**May Robson as Pleasing as Ever, at the Euclid Avenue—Other Attractions.**

May Robson, in The Rejuvenation of Aunt Mary, was as pleasing as ever at the Euclid Avenue Opera House 19-24. Homeward Bound 26-31.

The Colonial Theatre was dark week 19-24. The Fourth Estate 26-31.

The Adventures of Polly pleased the clientele of the Lyceum 19-24. The Newlyweds and Their Baby 26-31.

Billy the Kid held forth at the Cleveland 19-24. The Girl and the Stampede 26-31.

Mary Garden will appear at B. F. Keith's Hippodrome in the near future. The bill week 26-31 will have Adelaide Norwood as the headliner.

WILLIAM CRAXTON.

# HOLIDAY WEEK IN CHICAGO

## Many Changes in the Theatres—First Western Performance of the New Puccini Opera—The New Theatre on Clark Street—Colburn's Chat of Plays and Players.

HARRY BULGER.

One of Mort H. Singer's Stars

(*Special to The Mirror.*)

CHICAGO, Dec. 26.—Changes are numerous at the theatres this week: Julian Eltinge and The Fascinating Widow have deserted the Illinois and The Arcadians have come; In Old Kentucky is back at McVicker's or it wouldn't seem like Christmas week; David Higgins is introducing Sentimental Sally at the Studebaker, and next Saturday night, New Year's Eve, the new Blackstone will be opened with George Ade's latest born, U. S. Minister Bedloe, with William H. Crane in the title part; Raymond Hitchcock restores the Colonial from darkness to light; The Country Boy comes into the city at Powers'; Mme. Troubadour succeeds The City at the Grand Opera House; Three Twins comes to Chicago Opera House.

Burr McIntosh is starring at the Majestic this week in a little play called The Ranchman. Mr. McIntosh will be remembered as the official photographer of the Taft trip to the Philippines. Bessie Wynn is another bright attraction of Manager Lyman Glover's holiday bill de luxe, with more of those graceful, artistic gems of song in harmony with her appearance and manner. Bessie Brown Bicker will be introduced to Chicago audiences and Al. Jolson will be savoy extraordinary and minister plenipotentiary from the Principality of Fun.

The first performance of the Puccini opera, The Girl of the Golden West, will be given tomorrow (Tuesday) night at the Auditorium. Paul Bilse' Freie Bahn was played by the Wachsner German company at Powers' with Hans Asnefelder as the old disappointed musician, Julius Schmidt as Prof. Strack and Miss Hansinger as Mrs. Strach. Wildenbuch's Die Haubenlerche was announced for the following Sunday.

With Gertrude Elliott, Lena Washwell and Margaret Anglin among its stars for the new year, at the Grand Opera House Manager Harry Hamlin is keeping up the reputation of that theatre for women stars. Mrs. Fiske has already played her engagement, one of the most thoroughly artistic and successful of the season. James K. Hosen as the baby, Lee Hays as Father Newlywed, George P. Murphy as the German waiter who has caused so many laughs with one expression that he might be called "Mr. For Goodness Sake Murphy"; Countess Olga von Hatzfeld as the mother, J. N. Dyer, Hal Starke as the bear, and a large chorus made the cartoon play one of the most heartily welcomed offerings of the holiday season. Manager Roche's big theatre, the Haymarket, held large audiences. The production is well maintained.

Clay Greene and Harrison Armstrong's one-act police story at the Majestic last week was rather more interesting as it proceeded than as it finished. That was a bit subdued, but the rest had been so successful that the deficiency of applause was woo anyhow. J. J. Williams made Marr Rafferty extremely funny; in fact, a low comedy rival of the fascinating widow a la Eltinge. Scott Siggins was capital as the inspector and the rest of the co. was good.—Josephine Foy, Louis Dressen, and Fred A. Turner.

The bills this week: Grand Opera House, Madame Troubadour; Chicago Opera House, Three Twins; Illinois, The Arcadians; Garrick, The Chocolate Soldier; Studebaker, Sentimental Sally; Blackstone (Saturday), W. H. Crane in U. S. Minister Bedloe; Lyric, Eddie Foy and Emma Carus; McVicker's, In Old Kentucky; Whitney, Little Damosel; Colonial, Raymond Hitchcock; Cort, Two Men and a Girl; La Salle, Sweetest Girl in Paris; Princess, Deep Purple; Auditorium, Grand Opera; Powers', The Country Boy; Haymarket, The Man of the Hour; Imperial, The Lion and the Mouse (stock); National, Boy from Wall Street; Globe, In Panama; Bijou, Uncle Tom's Cabin; Crown, Ninety and Nine; Criterion, James Boys; Weber's, Outlaw's Christmas; People's, stock; College, stock.

Rehearsals of the new production for the La Salle will begin about the first of the year.

The new theatre in Clark Street, just north of the Grand Opera House, may be started in February. Ground is to be broken for the theatre and twenty-two-story skyscraper not later than May 1. Mort H. Singer is to be manager of the theatre. The offices are to be occupied exclusively by firms and companies connected with the theatrical business.

Sophie Brandt is playing in Madame Troubadour at the Grand Opera House beginning this week, instead of Marietta Olly, who remains in New York.

Alice Yorke and Arthur Deming contributed to a programme at a benefit for the poor by the Volunteers of America at the Whitney Opera House Friday night.

Thomas Coffin Cooke's rather demonstrative Jo Brooks in Paid in Full impressed the audiences at the Globe strongly last week, and Mabel Acker was especially praiseworthy as the wife. Frank O. Burton played Captain Williams.

George E. Cole, who has been playing Jo Brooks in a traveling company of Paid in Full, is home for the holidays with the news that the play is still a strong attraction in the Middle West. Edith Mae Hamilton is playing the lead in this company.

Manager William Roche, of the Haymarket, has another strong bill this week, George Broadhurst's The Man of the Hour.

Lelia Shaw and Albert Philips and Manager Charles Martin's Marlowe Theatre stock are playing Clyde Fitch's Girls for this holiday week among the Englewoodens.

Millicent Evans, a young leading woman who has been in an unusual number of important productions recently, will have the honor of the lead in the opening bill of Chicago's newest theatre de luxe, the Blackstone. She will play opposite William H. Crane in U. S. Minister Bedloe. The theatre will be ready Dec. 31 and opened Dec. 31.

A new star will arrive at the Cort with the new year. Henry Kolker in A Great Name. Lizzie Hudson Collier, Gertrude Dallas, Rose Whytal, Harry Tansey, Elsa Lorimer, and Ruth Chatterton are to be in the company.

The Forbes-Robertson engagement at the Garrick in The Passing of the Third Floor Back is to begin Jan. 23.

May Buckley in The Little Damosel is Manager Frank O. Pears' Christmas week bill at the Whitney Opera House. The Little Damosel will remain two weeks with an extra New Year's matinee next Monday. Cyril Keightly and several members of the original London company are in the cast.

Brieux's Suzette was played twice in French at the Sherlock last week. Marguerite Bokal won unusual praise as the mother. She accomplished the long emotional scene in the second act with a display of ability. Herman Devries and Blanch were in the cast.

So far as known, the story of Sentimental Sally, David Higgins' new play at the Studebaker beginning to-night, is about life in the hamla of New York city, with a few human articles of bric-a-brac, such as a French cafe singer, a slangy chorus girl, a painter, a violinist, art dealer, bass fiddler, and a prima donna. David Higgins, Mortimer Weldon, Ben Hendricks, A. W. Neuendorff, Bigelow Cooper, Elise Milford, Anne Sutherland, Netta Bourn, Ida Adams, and Anna Field are in the company.

Grace Hayward, now sole owner, by virtue of a complete victory in the courts, of the play, Graustark, remains industriously the leading woman in Chicago's fashionable suburb, Oak Park, at the Warrington. Meantime her judgment of $24,000 against her former husband rests, awaiting suit to recover. The small fortune of accumulated royalties collected by the court, and held pending decision, is soon to be paid the actress-author. OTIS COLBURN.

# CHRISTMAS WEEK IN BOSTON

## Changes All Around Town—John Craig Produces Jack and the Beanstalk—Madame X, The Echo, The Bachelor Belles, and Other Offerings.

(*Special to The Mirror.*)

BOSTON, Dec. 24.—Christmas festivities began a little early in Boston this year, and the first new production came at the Castle Square to-night. John Craig had closed the house for nearly a week for the rehearsals for the holiday extravaganza, so that everything was in the best of condition. The selection of Jack and the Beanstalk was a happy one, for it recalled the days when the Cadets first gave it here. There was so much that was new about it that it made practically a new offering with the old name. Music was especially modern, just the best of the old score and the ensembles being retained. Mary Young was a graceful and tuneful Jack, and Mr. Craig as dilated the Sailor was surprisingly agile for one who abines in Shakespearean works. Donald Meek's angular fairy queen was most amusing, and all the others in the cast worked energetically and effectively throughout the production. The run bids fair to continue for weeks.

There will be changes all around in town next week, only a few of the houses retaining the present bills for another week.

There will be one new star at the Colonial, where Bessie McCoy will give The Echo, making her debut in the new capacity, but there will be sure to be cordial greeting, for she was a great favorite in Three Twins.

Adeline Genee will be seen for the first time at the Boston for her farewell engagement to the local stage. Most of her engagements have been played at the Colonial, but this year the larger house is reserved for her and The Bachelor Belles.

Madame X will start what will be sure to be a long run at the Majestic, for this has been considered one of the most important bookings of the year at that house by lovers of the intensely dramatic, who have heard much of the work of Dorothy Donnelly and the others of the original cast in New York.

The Girl in the Taxi will come back to the Tremont, but it will be for a single week. The piece scored a popular hit at this house last Spring, and the cast is unchanged save that Laura Guerite comes as the girl.

The Globe will return to the policy of dramatic bills, but with a more popular scale of prices. The Rosary will be the initial attraction.

Il Trovatore will open the Christmas week at the Back Bay Opera House with newcomers in the cast and Maria Gay as Azucena, proving that she can sing other characters as well as Carmen. Later in the week the Russian dancers will come back again to appear in a composite bill with opera.

The Queen of the Outlaw's Camp will be the thriller of the coming week at the Grand Opera House.

Ruth St. Denis will remain for one more week at the Hollis, where her dances of Ancient Egypt have been quite as noteworthy as those of India a year ago. Even greater success has been scored by the Balalaika Orchestra, whose selections of Russian folk music have been among the most beautiful and effective heard at this house in a long time. The strange melodies would fill the theatre alone were they without the dancers.

Seven Days is at the end of the stay at the Park. The lively farce has held this stage for nine weeks, but ten will be the limit, closing the longest run of the season at this house and making a record there broken only by The Man from Home in a long time.

Keith's will have a holiday bill headed by Billy B. Van and the Beaumont Sisters, and including the De Haven Sextette, Una Clayton, Mellen and Corelli, Harry Breene, the Kratons, Jennings and Renfrew, Jessie O'Moore and Wentworth's Dogs and Monkeys.

The Queen of Bohemia will be the newcomer at the Gaiety.

At the Howard Athenaeum the bill will be The Big Review, supplemented by a house olio.

The Star Show Girls will be at the Columbia, and the regular feature nights will go retained.

Rose Sydell, always a favorite in Boston, will be back again and at Waldron's Casino with her London Belles.

The idea of a civic theatre in Boston was launched here the other evening, and much theory and little of practical value was expounded at a dinner which was given at the Tuileries. It was under the auspices of the American Drama Society, and C. Bertrand Thompson presided. Present day conditions and commercialism of the theatres were criticised and a number of improvements were suggested, but nothing practical was started. Among those who spoke were Mrs. Josephine Preston Peabody Marks, author of The Piper; Lorin F. Deland, who came pretty near the conditions outlined when he was one of the managers of the Castle Square; Rev. Samuel Crothers, of Cambridge; Professor Kuno Francke, of Harvard University; Mrs. Josephine Clement, Professor Colin Scott, and others. Another meeting will be held in two weeks, when a committee will be appointed to make a thorough investigation of the possibility of a civic theatre in Boston.

Perhaps some of those present remembered the patronage of some of the nights when the New Theatre company came here.

Quite the most distinguished of the students at Radcliffe this Winter is Eleanor Hallowell Abbott, niece of Lyman Abbott, and the author of Molly Make Believe, who is studying playwriting under Professor George P. Baker.

The Cambridge theatre matter has died up. The council voted permission to build a bay window arrangement to the stage, which would fit the house for combinations, under which circumstances the Shuberts would operate it, but the Mayor put down his foot and a hearing will be given next week. Meantime it is only adapted for pictures and vaudeville.

Dr. and Mrs. Harry M. Haynes, of Brookline, have gone to Sag Harbor to spend Christmas with Mr. and Mrs. Robert Edeson. Mrs. Haynes and Mrs. Edeson are sisters.

One of the first Christmas festivities was the distribution of hundreds of toys to the crippled children of the various institutions of the city in behalf of little Dorothy Stone, daughter of Fred A. Stone, and Allene Crater, of The Old Town. The little girl was ill, and then she wanted to remember other children, and the distribution was the result. The girls in the company went about town in autos and enjoyed the charity. The cripples, 182 of them, came to the Colonial for a matinee, and Little Dorothy made a bit of a speech.

May Young also served as a Santa Claus. Her chance came at the Christmas Tree which she gave at the Castle Square to poor children whom she invited to share her charity. The work was aided by a number of society people, who joined in co-operation, and several clubs also took a part in the charity.

Rumor has it that a young actress who has been specially prominent in stock work here, has just been engaged to a New York manufacturer, but the marriage will not take place for a year.

When Sarah Bernhardt comes here for her engagement at the Boston next month she will give three matinees a week.

The will of Mrs. B. F. Keith, the wife of the vaudeville manager, was filed in Dedham last week. Her son, Andrew Paul Keith, is named as executor and chief beneficiary, receiving all after requests of one-third the estate to her husband, $5,000 to her niece, Agnes Gibbons, and the Rev. Charles A. Finnegan. A codicil leaves $500 each to St. Mary's Infant Asylum, the Home for Destitute Catholic Children, the Little Sisters of the Poor, and the Free Home for Consumptives.

All the upper part of the Back Bay Opera House has been taken by the Knights of Columbus for the night of Dec. 29, when Carmen will be the bill. This is the first time that the Knights and the Four Hundred have blended in that manner.

Hattie Le Blanc, the French Canadian girl, who was acquitted of murder only the other day in Cambridge, has received offers to go upon the stage, and the chances are that she will accept, despite the advice of her counsel. Jack Mc-Auliffe has applied for a permit to give his pictures and lecture on the Johnson-Jeffries fight, but the Mayor has been firm in all his refusals for applications for permission to give similar entertainments.

The question of having specialties in which derricks or similar projections were extended over the auditorium was brought before the Fire Commissioner the other day, and the affair was settled by having Mr. Dahl promise that he would detail a special fireman wherever it was known that there was anything of such a nature that might possibly prevent the operation of the asbestos fire curtain. Mr. Dahl says that as the Boston laws or those of the State do not insist on fireproofing of the scenery, there should be no speculation or fear that could interfere in any way with the perfect working of the asbestos curtain.

Old-time musicians learned with regret of the death of Mrs. Myron Whitney, the wife of the famous basso of The Bostonians, this week. She had traveled with her husband much of the time he was on the operatic stage, and she had many friends. Her death occurred in Hyannis at the summer home of her husband's brother, and she died in New York, but the body was brought to Sandwich for burial. JAY BENTON.

## PHILADELPHIA BILLS.

### Christmas Changes—Frank Daniels—Otis Skinner—Chauncey Olcott—Grand Opera.

PHILADELPHIA, Dec. 26.—Christmas week is a rather busy season in the Philadelphia theatres, and there are a number of good attractions for patrons. Changes this week have brought The Girl of My Dreams to the Garrick, A Midnight Bell to the Chestnut Street Theatre, The Chocolate Soldier to the Lyric, The Girl in the Train to the Forrest, Girl to the Broad, Beverly to the Grand, Harry of Baltimore to the Walnut, and Caught in Mid-Ocean to the National.

The Girl of My Dreams is a new musical play by Joseph M. Gaites. Prominent in the cast are John Hyams and Leila McIntyre, who assert themselves admirably. The play belongs to the harmless middle class, which contains some fair comedy and catchy melodies without being at all wonderful. A Midnight Bell, one of Harry's farces, is competently played by the Orpheum company. The Chocolate Soldier, although it is too familiar to need an introduction, is not too familiar to charm. Frank Daniels is another of the old comedy favorites. Those who see him in The Girl in the Train will find him as amusing as ever, although the play is not as good as some of his early pieces. Otis Skinner is giving a finished impersonation in Sire, as might be expected. Bernard is a sentimental and stirring play, adequately presented at the Grand. Chauncey Olcott's Irish drama is exactly the sort that the public connects with his name. His songs are as popular as usual. Caught in Mid-Ocean is a melodramatic thriller of an up-to-date variety. Everything moves rapidly and many familiar devices are used to stir the susceptible.

Other plays in town are The Dollar Princess, at the Chestnut Street Opera House, and The Man from Home at the Adelphi, with William Hodge in the leading role. All the vaudeville and burlesque houses are making special endeavors this week to please their patrons with particularly good bills.

This evening, at the Metropolitan Opera House, Orfeo ed Euridice will be sung in Italian by Homer, Rappold, Gluck, and Scarpini. Toscanini will conduct. After that comes Pavlowa and Mordkin and their ballet will dance. Such an offering cannot fail to attract and to please a great number of patrons.

The Metropolitan Opera company expects to increase its stock from $325,000 to $1,000,000. A directors' meeting will be held on Jan. 26 to consider this projected expansion.

## LOUISVILLE.

### Bright Eyes Pleased Good Business at Macauley's—The Lyman Twins at the Avenue

The Joseph M. Gaites-Morris Gest Mr. Common, Bright Eyes, filled entire week of 19 at Macauley's, attracting excellent houses, and the press and public. The music was catchy and the chorus and costuming all that could be desired. A large and well selected cast made the bright musical comedy go with a rush. The Equestrianne is undefined.

A notable engagement of the season was that of the Hanlon Brothers at the Shubert Masonic 19-22. The immense production was put on in most satisfactorily at this popular playhouse and large business resulted. Marvelous feats of clown; the midgets, and the dazzling ballets were conspicuous features.

At B. F. Keith's Mary Anderson Bert Gaskell and co. proved a strong headline attraction. The bill otherwise was uniformly good and the business, as usual, good.

The Lyman Twins, with Patti Rosa and Mlle. Jarbeau featured, had an enthusiastic week at the Avenue 18-24. In The Prince of Pilsen, Vaughan Glaser comes to be in The Three Musketeers. The Gayety offering 19-24 was the same, Jolly and Garter Show, and The Cow Chasers' Ball to be put in the same period at the New Buckingham. Business good at both houses.

Vaudeville at the Walnut Street and Hopkins' drew well week 18. Arthur Lorgen scored heavily at the former, as did the Twin City Four at the latter.

Mrs. Channing Pollock, press agent for the Shuberts, was in town during the Hippodrome engagement.

Beginning 26, the Walnut Theatre will become the home of a stock co., abandoning the vaudeville field. A company of ten have been engaged. The opening play will be Captain Impudence.

Clever Nate Wilbur has severed his connection with the business end of the Louisville Baseball Club and will open a billposting plant here. He has many friends among professional people who will wish him well in his new undertaking.

A recent Louisville paper sustained severe injuries of the members of the orchestra of one of the different theatres here. Mr. J. Elliott has the claim to being the handsomest member of the retire fraternity. He is a fine fellow, a polished musician, personal friend of Sousa, the March King, whose band he once conducted by invitation during one of its Atlantic City engagements. CHARLES D. CLARKE.

**For Nervous Women**

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## PITTSBURGH.

**Good Prospects for the Week—Ward and Vokes, The Round Up, and Davis Stock Company.**

Pittsburgh, Dec. 24.—Most of the playhouses were somewhat lightly attended during the week, but the prospect for the coming week is most favorable.

The Girl from Rector's drew large audiences all week at the Lyceum. Thelma Fair was a fascinating Lonia Sedaine. Ward and Vokes will be seen in The Trouble Makers the coming week, and Hanlon's Superbs follows.

At the Nixon, The Round Up will play its annual engagement next week, after which comes The Fortune Hunter, with John Barrymore, and Otis Skinner to follow. The Three Twins gave pleasure all the week.

The Ahern's production of The Bohemian Girl at the Alvin was massive; the scenery handsome and complete; the company for the most part capable, and altogether it formed a pleasing revival. A Gentleman from Mississippi, with Thomas A. Wise, for the ensuing week, and underlined are The Chocolate Soldier and The Girl from Home.

The Harry Davis Stock co. will be seen in A Woman's War during next week, and Salomy Jane in the following announcement.

At Harry Williams' Academy will be The Girls from Dixie. ALBERT E. L. HEWES.

## VAUDEVILLE PERFORMERS' DATES.

Ahearne and Crawford—Hammerstein's, N. Y. C.
Allen, Billy—Maj., Montgomery, Ala.
Arnaut, Joe—Coventry, Eng., 26-31, Manchester, Jan. 2-7, Glasgow, Scot., 9-14.
Bergere, Valerie—Shea's, Toronto, Can.
Big City Four—Colonial, N. Y. C., Alhambra, N. Y. C., 1-7.
Bonito—Orph., Portland, Ore.
Bowers, Ray—Buffalo, N. Y., 26-28, Lockport 29-31, Dunkirk Jan. 2-4.
Carlisle, George Stuart—American, Chgo.
Collins and Hart—Carlsbad, Ger., 16-31.
Connelly, Mr. and Mrs. Erwin—Orph., Omaha, Neb., 26-28, Kansas City, Mo., 1-7.
Cooper, Will M., and Blanche Bayne—Concord, N. H., 19-Jan. 7.
Crane and Josephine—Orph., Frisco, Cal., 26-Jan. 7, Oakland, Cal., 2-14.
Cunningham and Marion—Greenpoint, Bklyn., N. Y.
Cutler, Musical—Orph., Los Angeles, Cal., 19-Jan. 7.
Daly's Country Choir—National, Frisco, Cal., 19-Jan. 7.
De Forest, Sherman—Maj., Butte, Mont., 1-7.
De Witt, Burns and Torrance—Hammerstein's Christmas—Orph., Sioux City, Ia., Orph., St. Paul, Minn., 1-7.
Dingfelder, Paul—Alhambra, N. Y. C., Bronx, N. Y. C., 2-7.
Dupree, Fred—Grand, Indianapolis, Ind., Maj., Cleveland, 1-7.
Edwards, Gus, Song Review—Keith's, Phila., 26-31.
Finney, Maud and Gladys—Orph., Duluth, Minn., 26-31.
Frevoli—Maj., Charleston, S. C., Orph., Savannah, Ga., 2-7.
Fulton, Eddie—Orph., Sioux City, Ia.
Gaston, Marion—Poli's, Scranton, Pa.
Gipsy Queen of Melody Lane—Hippodrome, Cleveland, O.
Golden Troupe—Keith's, Phila.
Haverlin, Bernard, and Wm. F. Rogers—Grand, Indianapolis, Ind., Columbia, Cin'ti., O., 1-7.
Hawley, Ormsbi—Colonial, Norfolk, Va., Newark, N. J., 2-7.
Herrs and Randall—Dome, Middletown, O.
Hill, Billy, and Franklin—Tivoli, London, Eng., 26-Jan. 28.
Howard and Harward—Maj., Montgomery, Ala., 26-Jan. 1, Little Rock, Ark., 2-7.
Howard and Howe—Orph., Savannah, Ga., 26-31, Portsmouth, Va., 2-4.
Howard Bros.—Poli's, Springfield, Mass., Poli's, Worcester, 2-7.
Hyde, Jr.—Fifth Ave., N. Y. C.
Jordan, Beatrice—Colonial, N. Y. C.
Jones and Rose—Birmingham, Ala., Airdome, Chattanooga, Tenn., 1-7.
Kelso and Leighton—Keith's, Boston, Mass., 26-31, Renfrew—Keith's, Boston, Mass., 26-31, Lyric, Terre Haute, Ind., 2-7, Majestic, Buffalo, N. Y., 2-7.
Kennedy, Jack—Poli's, Scranton, Pa.
Kimball, Harlan E.—Orph., Oakland, Cal., 26-Jan. 7.
Kramer and Morgan—Alhambra, N. Y. C., Bronx, N. Y. C., 2-7.
Lee, Walter, and Nella Walker—Bronx, N. Y. C., Keith's, Prov., R. I., 2-7.
Leonard and Eastwood—Orph., St. Paul, Minn., 26-31, Milwaukee, Wis., 1-7.
Leonard, Irene and Clay Smith—Keith's, Boston, Mass.
Merritt, Joe—Grand, Syracuse, N. Y.
Millman Trio—Apollo, Vienna, Aus., 1-30.
Mitchell, Charles—Keith's, Phila.
Morton, Porter—Orph., Ogden, U., Orph., Salt Lake City, U., 1-7.
Nelson, Wm. A.—Unique, Minneapolis, Minn., 26-31, Duluth, Minn., 1-7.
Nichols Girls—Poli's, Scranton, Pa.
Nonette, in a Turkish Bath—Maryland, Balto., Md., 26-31, Avenue, Washington, D. C., 2-7.
Nonette, 2d—Columbia, St. Louis, Mo., Maj., Cleveland, O., 1-7.
Nonette—Keith's, Boston, Mass.
Pickaninny Minstrels — Poli's, Bridgeport, Conn., Poli's, Worcester, Mass., 1-7.
Pipifax and Panlasco—Orph., Easton, Pa., Shubert, Utica, N. Y., 1-7.
Queen Mab and Weis—Columbia, Kansas City, Mo.
Raymond, Ruby—Keith's, Phila., Pa.
Reed Bros.—Maj., Dubuque, Ia.
Rhoda Marionettes—Congress, Portland, Me., Empress, Grand, Orph., Duluth, Minn.
Ritter and Foster—Shoreditch, London, Eng., 26-31.
Rossow, Susanne—Grand, Evansville, Ind., Orph., Memphis, Tenn., 1-7.
Ryan, Thos. J.—Hurtig & Seamon's, Harlem, N. Y. C., 26-31, Mary Anderson, Louisville, Ky., 1-7.
Scott and Wilson—Orph., Denver, Colo., 26-Jan. 7.
Sharpe and Storke—Maj., Montgomery, Ala., Maj., Birmingham, 1-7.
Shirnell Bros.—Orph., Denver, Colo.
Temple and Tombs—Empire, Glasgow, Scot., 26-31, Empire, Dublin, Ire., 2-7, Empire, Belfast, 9-14, Empire, Liverpool, Eng., 16-21.
Van, Charles and Fannie—Fifth Ave., N. Y. C., Keith's, Phila., 2-7.
Victoria, Vesta—American, N. Y. C.
Waters, Tom—Columbia, St. Louis, Mo., Empress, Grand, Vesta and Teddy—Alhambra, N. Y. C.
Weber and Rose—Orph., Savannah, Ga., Jefferson, St. Augustine, Fla., 1-7.
Welch, John W. and Mindell Kingston—Shea's, Buffalo, Dec. 26-31, Lyric, Dayton, O., 1-7.
Whitney, Horace, and Rene Vivian—Orph., Harrisburg, Pa.
Wilson, Lottie—Grand, Indianapolis, Ind., Majestic, Cedar Rapids, Ia., 1-7.
Young Tillie and April—Auditorium, Lynn, Mass.

## TO CORRESPONDENTS

*As Monday, Jan. 2, will be celebrated as the New Year holiday, it will be necessary for* THE MIRROR *to go to press on the number to bear date of Jan. 4 in advance of the usual time. Correspondents, therefore, are required to forward their letters for that number at least twenty-four hours in advance.*

# Correspondence

## ALABAMA.

**MOBILE.**—THEATRE (J. Tannenbaum): The Third Degree 9, 10; good co., to fair business. St. Elmo 14 pleased good business. The Spendthrift 15. The Girl in the Taxi 17. Ben-Hur 23-24.——LYRIC (Gaston Meyrink): Girls 9, 10; good co. and business. Walker Whiteside in The Melting Pot 12, 13; excellent cast; most impressive performance seen here in many years; delighted one of the largest houses of the season. Viola Allen in The White Sister 19. The Midnight Sons 21.

**SELMA.**—ACADEMY (William Wilby): Third Degree 8; magnificent performance; excellent business. Coburn's Minstrels 9; topheavy house. Manhattan Opera co. 12-16; satisfactory business. The Servant in the House 17; poor business, due to severe storm (return date 20). Smart Set 24. Traveling Salesman 29.

**TUSCALOOSA.**—ELKS' AUDITORIUM (Charles F. Flinn): Coburn's Minstrels 6; moderate business and satisfaction; some excellent voices; pleased. Servant in the House 16; excellent co. and satisfaction. The Man on the Box 23.

**DEMOPOLIS.**—BRASWELL THEATRE (N. T. Braswell): J. A. Coburn's Minstrels 8; highly pleased good house.

## ARIZONA.

**TUCSON.**—OPERA HOUSE (M. Drachman): The Man of the Hour 16; poor co; fair business. Mrs. Wiggs 19. Billie Clifford 20. Mary Mannering in A Man's World 23.

## ARKANSAS.

**LITTLE ROCK.**—CAPITAL (Fred Pennell): George Evans' Honey Boy Minstrels 14 filled the lower floor and balcony to capacity; Mr. Evans is a host in himself and the offering was good all through. The Great Duncan Hypnotic Comedy co. 19-24.——KEMPNER (A. M. Ybanez): Joseph E. Howard was billed to appear in The Goddess of Liberty 13; the crowd was rather disappointed at not seeing Mr. Howard, but performance was enjoyed; business good. The Smart Set 14; topheavy house. John Mason in The Witching Hour 16, 17; performances enjoyed; business good. Girls 20.

**HOT SPRINGS.**—AUDITORIUM (E. S. Brigham): George Evans' Honey Boy Minstrels and James J. Corbett 13 were greeted with a capacity house. John Mason in The Witching Hour 16; an excellent co.; fair business. The Smart Set 16 pleased topheavy house. The Wizard of Wiseland 17; poor co. and business.——PRINCESS (J. Frank Head): Canos and Fox, Martina and Maximillian, Rayte Brothers, Erminie Earl, and Rafael opened to big business 19-24.

**FORT SMITH.**—GRAND (C. A. Lick): The Texas Ranger 12; poor performance and house. The Goddess of Liberty 14 pleased large audience. The Boss of Bar Z 17; small audience and poor co. The Flower of the Ranch 20. The Girl in the Taxi Jan. 2. The City 3.——LYRIC (C. L. Carroll): Professor Phillips, Frank Beatty, Hoyt and Stein, the Alvinos, Koeller Troupe, Miss Ireon, Louis Hall, C. L. Carroll. Lyricscope 12-17 to well-filled houses.

**TEXARKANA.**—GRAND (Charles E. Sasseen, res. mgr.): John Mason in The Witching Hour 13; finished performance, delighting a large audience. Girl from the U. S. A. 15 failed to please small house. The Cow and the Moon 19 (return). Jake, the Country Boy 17 failed to appear. Viola Allen in The White Sister 23. Girls 28. The City Jan. 2.

**PINE BLUFF.**—ELKS' (C. E. Philpot): Honey Boy Minstrels 13 to capacity; delighted audience. John Mason in The Witching Hour 14; excellent performance; poor business. Smart Set 15 (return); topheavy house. The Wizard of Wiseland 16; poor performance and business. The Cow and the Moon 20. Tempest and Sunshine 27. Beulah 29.

**EL DORADO.**—JOHNSTON'S OPERA HOUSE (A. G. Howard): Jack Hoskins 1; good co.; pleased fair house. Harry Green in Ell and Jane 10. Harry Scott in Wizard of Wiseland 14.

## CALIFORNIA.

### SAN FRANCISCO.

**Polly of the Circus, with Ida St. Leon, Delighted Big House—News of the Week.**

Polly of the Circus again delighted a big audience at its opening 12 at the Columbia. The same co. that was here last year again gave an excellent performance. Ida St. Leon is still the Polly of the piece. The Dollar Princess will soon be seen at this house. Jake Gottlob has returned from New York after an absence of a number of weeks on his usual business trip.

Girl with the Green Eyes is the theme at the Alcazar the week that started 12. The play was well presented by the capable stock. Next week will see a revival of St. Elmo, and on 26 will again see the favorite stars reappearing in Brewster's Millions. Evelyn Vaughn and Bertram Lytell are the luminaries that will draw.

At the Princess the Bovani co. made its return appearance 11, and the singers received a warm welcome. Lucia was the opening opera, followed by Il Trovatore.

Max Dill, supported by Lillian Berri, is drawing big houses with The Merry Widow and the Devil at the Garrick.

A tense melodrama, Madame X, grips big audiences at the Savoy, having opened 11. Tears fall profusely, they having been drawn from the eyes by the following performers: Louis Florist, Adelaid Allen, Alexander Gaden, Harold Gould, Adeline Dunlap, Vincent Sternroyd, Edwin Forsberg, Stuart Beebe, James Cooper, L. J. Loring, Jane Carlton, Helene Lutrell, Robert Ober, Richard Mellish, W. Harris, George Currie, Fred Sullivan, Edward Sorg and Robert M. Fair. Coming, Jefferson De Angelis in The Beauty Spot.

De Gorgaza entertained a big music loving audience matinee 11.

Tetrazzini appeared last evening 12 and thrilled a capacity house at Dreamland Rink. She was given the greatest ovation ever tendered any artist in San Francisco. Her singing excelled that heretofore rendered by her. About 3,500 people crowded into the hall, and they were all amply repaid for any discomfort that they may have suffered. The orchestra, under Steindorff, played tasteful accompaniments. She will sing again matinee 17 and evening 20. Greenbaum and Leahy have smiling faces.

The Empress, the new vaudeville house on Market Street, is doing well.

The Wigwam will soon build in its Mission Street location. Four months will be required to erect the new house.

The Orpheum had a good bill, with Marvelous Griffith and Hilda Thomas in the lead.

A. T. BARNETT.

**OAKLAND.** — MACDONOUGH (H. H. Campbell): The Kissing Girl 11-13; medium houses. Lillian Russell in A Search for a Singer 15-17; Miss Russell, brilliant and clever as ever; support good. Bovani Opera co. 19-25. Polly of the Circus 26-28. Madame X 29. The Broken Idol Jan. 1, 2. Jefferson De Angelis 3, 4. The Merry Widow 5-10. Mary Mannering 11-14.——LIBERTY (H. W. Bishop): Bishop's Players presented Happie of the Chorus 13-18; production well presented; Bishop's Players, headed by Sidney Ayres and Muriel Hope, up to all requirements. The Lost Trail 19-25. The Dollar Mark 26-1.——TEMPLE: Madame Tetrazzini gave a concert at the Liberty 13 and scored the greatest artistic triumph in the history of the theatre. Return engagement 22.——Emilio De Gogorza, the well-known baritone, will give a concert 20.——William Farnum, of Bon Ton fame, is presenting his one-act drama. The Mallett's Masterpiece, at the Orpheum and is scoring one of the greatest hits ever seen on this circuit.

**FRESNO.**—BARTON OPERA HOUSE (R. G. Barton): The Blue Moon Nov. 30 to good business. William Faversham in The World and His Wife 2d pleased large audience. The Fortune Hunter, with Fred Nible, 3d. Imperial Russian Ballet and Orchestra 5th. Billy (Single) Clifford in The Girl, the Man and the Game 6 to good business. Blanche Walsh in The Other Woman 8 to fair house. De Wolf Hopper in The Matinee Idol 8 pleased a very large audience. The Kissing Girl 16. Lillian Russell 19.

## COLORADO.

### DENVER.

**Fred Nible and Company Made Good Impression—Good Business at the Auditorium.**

Fred Nible scored a decided hit in The Fortune Hunter at the Broadway 12-18. The entire co. is an excellent one and played to crowded houses throughout the week. Dark 19-25. Blanche Walsh in The Other Woman 26-Jan. 1. William Faversham, supported by Julie Opp, played to good business at the Auditorium 12-18 in The World and His Wife. Dark 19-25. De Wolf Hopper in A Matinee Idol 26-1.

Graustark was well presented and played to the usual good houses at the Tabor 11-17. A Stubborn Cinderella 18-24. The Newlyweds and Their Baby 25-31.

Orpheum 12-18: La Tortajada, John P. Wade and co., Myers, Warren and Lyons, the Six Abdallhs, Kaufman Brothers, Mildred Grover, and the Balzars. Good bill. Pleased large audiences.

The following bill opened to capacity at the Majestic 17-23: The Carl Pantzer Trio, Franklyn Ardell and co., John and Bertha Gleason and Pearl Hoalthan, Rice and Prevost, Celeste, and Kate Fowler. W. RARI. ALKIRE.


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GREELEY.—OPERA HOUSE (Wm. Boomer): The Beauty Spot 6; excellent co.; good business. The Climax 8; good co.; poor business. Graustark 10; excellent co., to capacity. Stubborn Cinderella 14; fair business. Arizona 15; fair business; pleased.

ASPEN.—WHEELER OPERA HOUSE (Sheehan and Yates): Keogh Stock co. 19-21.

## CONNECTICUT.

HARTFORD.—PARSONS' (H. C. Parsons): The Climax (return) 16, 17; to fair business; as it had played a week's engagement only a short time ago, notwithstanding the excellence of the play and co., it was too soon to present it after the eight performances that were liberally patronized, particularly at the approaching holiday season, when thoughts are diverted by the usual shopping, and for this reason and a scarcity of attractions available the theatre remained dark week 19, the longest period in many seasons. However, some good attractions are underlined for the week following, prominently being Henry Kolker in The Great Name. Christmas matinee and evening, followed by Elsie Janis 28, 29, The German Opera co. 30, 31.——POLI'S: Jesse Lasky's Pianodend Minstrels, dainty Irene Dillon, the Australian dancause, and Patsy Doyle, the funny little man, were the features for the week.——HARTFORD: The Ferry Twins were the topliner.——SCENIC: Presented its usual slight stellar acts, all three receiving their share of "week before Christmas" business. A. DUMONT.

NEW HAVEN.—HYPERION (E. D. Eldridge, res. mgr.): New Theatre co. in Sister Beatrice and Don 14; superb co.; delightful

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New Year's Matinee, Monday, Jan. 2.
**ALBERT CHEVALIER**
In LIEBLER & CO.'S PRODUCTION OF
**DADDY DUFARD**
a New Character Comedy in 3 Acts

**CIRCLE** Broadway and 60th Street. Tel. 3700 Columbus. Prices, 25c. to $1.50. Evs. 8:15; Mats., Wed. & Sat., 2:15. Wed. Mat. Prices, 25c., 50c., $1.00.
LAST WEEK
WM. A. BRADY'S Great Play,
**MOTHER**
By JULES ECKERT GOODMAN
Beginning New Year's Matinee, Lew Fields' Production of THE MIDNIGHT SONS.

**MAXINE ELLIOTT'S** THEATRE 39th Street bet. B'way & 6th Av. Tel. 4665 Bryant. Evgs. 8:20. Mats. Wed. & Sat., 2:20. Wed. Mats. Best seats, $1.50.
The Authors' Producing Company (John Cort, President) Announce
**THE GAMBLERS**
A New Play by CHARLES KLEIN
With GEORGE NASH
New Year's Matinee, Monday, Jan. 2.

**BROADWAY** THEATRE, B'way & 41st St. Tel. 101 Bryant. Evgs. at 8.00. Reg. Mat. Sat. at 2.00
LAST WEEK
**Sothern - Marlowe**
IN SHAKESPEAREAN REPERTOIRE
THIS WEEK: Mon. Night, MACBETH; Tues. Night, HAMLET; Wed. Night, ROMEO and JULIET; Thurs. Night, AS YOU LIKE IT; Fri. Night, TAMING OF THE SHREW; Sat. Mat. THE MERCHANT OF VENICE; Sat. Night, TWELFTH NIGHT.
PRICES 50c. TO $1.50
Beg. NEW Year's Mat. **DUSTIN FARNUM** In The Silent Call

**LYRIC** 42nd St., W. of B'way. Tel. 3216 Bryant. Evgs. 8. Mats. Wed. and Sat. 2:15. Wed. Mat. Best Seats $1.50
JOHN CORT Presents MRS.
**LESLIE CARTER**
IN
**TWO WOMEN**
By RUPERT HUGHES
New Year's Matinee, Monday, Jan. 2.

WILLIAM COLLIER'S **COMEDY** THEA. 41st St bet. Broadway and 6th Ave. Tel. 5194 Bryant. Evgs., 8:15; Mats., Tues. and Sat., 2:20. Tues. Mat., $1.50.
LEW FIELDS Presents
**WILLIAM COLLIER**
In a new Farce by Edgar Selwyn and William Collier, entitled
**I'LL BE HANGED IF I DO**
New Year's Matinee, Monday, Jan. 2.

**NAZIMOVA'S 39TH STREET THEATRE**, 39th St. and Broadway. Tel. 415 Bryant. Evenings, 8:15. Matinee, Wed. and Sat., 2:15 Wednesday Matinee, Best Seats, $1.50
LAST WEEK
**DRIFTING**
By PRESTON GIBSON
Beginning Friday Evening, Dec. 30
**WE CAN'T BE AS BAD AS ALL THAT**

**WEST END** 125th, W. of 8th Av. Tel. 3904 Morningside. Evgs. 8:15. Mats. Wed. & Sat., 2:15. Wed. Mat., $1.
WM. A. BRADY presents
**Douglas Fairbanks**
IN
**THE CUB**
New Year's Week
MARIE CAHILL in Judy Forgot
New Year's Matinee, Monday, Jan. 2.

**THE NEW THEATRE**
Central Park West, 62d-63d Sts. Tel. 8800 Col.
THIS WEEK
Tues., Wed., Thurs. Evs. 8.30. Wed., Sat. Mat. 2.
Wilhelm Meyer-Forster's Romantic Drama,
**OLD HEIDELBERG**
Mon., Fri. and Sat. Nights at 8:30.
Pinero's Powerful Drama
**THE THUNDERBOLT**

**MAJESTIC** Broadway and 59th St. Prices 50c. to $2.00. Tel. 3500 Col. Evgs. 8.30.
DAILY MATINEES THIS WEEK AT 2:15
MAURICE MAETERLINCK'S
**THE BLUE BIRD**
Direct From the New Theatre
Complete New Theatre Cast and Production.

NEW YORK THEATRES.

**EMPIRE** B'way, 40th St., Evs. 8, sharp. Mats. Wed. and Sat. 2.15.
CHARLES FROHMAN, Manager
CHARLES FROHMAN PRESENTS
**WILLIAM GILLETTE**
Thur., Fri. and Sat. Evs. and Sat. Mat. - Sherlock Holmes
MON. EVG. JAN. 2. Seats next Thurs.
**ETHEL BARRYMORE**
In Sir A. W. Pinero's Comedy
TRELAWNY OF THE "WELLS"

**LYCEUM** 45th St., nr. B'way. Evs. 8:15. Matinees Thurs. and Sat. 2:15.
DANIEL FROHMAN.....Manager
CHARLES FROHMAN presents
MISS
**Billie Burke**
in the New Comedy from the French of FONSON AND WICHELER
**SUZANNE**
EXTRA NEW YEAR'S MAT. MON. JAN. 2.

**CRITERION** B'way, 44th St. Evs. 8:15. Mat. Wed. and Sat. 2:15. Charles Frohman, Manager.
LAST WEEK
HENRY B. HARRIS presents
**The Commuters**
By JAMES FORBES
Author of "THE CHORUS LADY" and "THE TRAVELING SALESMAN"
Jan. 2, for 3 Weeks Only, WILLIAM GILLETTE.

**KNICKERBOCKER** Broadway and 38th Street.
ALL. HAYMAN & CO., Proprietors
Evs. at 8 Sharp. Mats. Wed. and Sat. at 2
CHARLES FROHMAN presents
THE PARIS DRAMATIC SENSATION
**THE FOOLISH VIRGIN**
with Mrs. Patrick Campbell
Cast includes Robert Drouet, John Flood, Shelley Hull, Campbell Gollan, Adelaide Nowell, Annie Blanchi.

**HUDSON** THEATRE, 44th St. near B'way Evenings at 8.15.
Matinees, Wednesday and Saturday, at 2.15.
HENRY B. HARRIS - Manager
DAVID BELASCO presents
**Blanche Bates**
in a New Pastoral Romance
**NOBODY'S WIDOW**
By Avery Hopwood

**GARRICK** 35th St., near B'way. Evgs. 8:20. Mats. Wed. and Sat. 2:15. Charles Frohman, Manager.
CHARLES FROHMAN presents
**ANNIE RUSSELL**
in the new play
**THE IMPOSTOR**
By Leonard Merrick and Michael Morton

**GAIETY** Theatre, B'way and 46th St. Evgs. at 8:15. Mats. Wed. & Sat., 2:15.
COHAN & HARRIS present
GEO. M. COHAN'S NEW COMEDY
**GET RICH QUICK WALLINGFORD**

**NEW YORK** THEATRE. B'way and 45th. Evgs. 8:10. Mats. Wed. & Sat. 2.15.
KLAW & ERLANGER Managers
MR. OSCAR HAMMERSTEIN Presents
**MLLE. EMMA TRENTINI**
In the New Comic Opera by Victor Herbert and Rida Johnson Young,
**NAUGHTY MARIETTA**
With ORVILLE HARROLD
Kate Elinore, Harry Cooper, Mme. Marie Duchene, Edward Martindale, and the Manhattan Opera House Chorus and Orchestra.

**NEW AMSTERDAM** THEATRE W. 42d St. Evenings, 8:15. Mats. Wed. and Sat.
The New French Musical Vaudeville
**Madame Sherry**
Lina Abarbanell, with Ralph C. Herz and others
Book by Otto Hauerbach.
Score by Karl Hoschna.
Staged by George W. Lederer.

**LIBERTY** THEATRE, 42d St., West of Broadway. Evgs. at 8:15.
Matinee Wednesday and Saturday at 2:15
KLAW & ERLANGER Managers
WERBA & LEUSCHER present
THE BEWITCHING PRIMA DONNA
**CHRISTIE MacDONALD**
and her Opera Co. in the Musical Success
**THE SPRING MAID**
(Ede Sprudel Fee)

**BELASCO** THEATRE. West 44th Street near Broadway
Evenings at 8:15: Mats. Thurs. & Sat. 2:15
DAVID BELASCO Presents
**THE CONCERT**
Herman Bahr's Sensational Berlin and Vienna Success
American Version by Leo Ditrichstein
Cast includes Leo Ditrichstein, William Morris, John W. Cope, Janet Beecher, Jane Grey, Alice Fleming, Rose Theodore.

**REPUBLIC** THEATRE, W. 42d St., near Broadway. Evenings, 8:15. Mats. Wed. and Sat. 2:15
DAVID BELASCO - - - - Manager
KLAW & ERLANGER PRESENT
**Rebecca of Sunnybrook Farm**
By KATE DOUGLAS WIGGIN and CHARLOTTE THOMPSON
Direction of JOSEPH BROOKS

**WALLACK'S** B'way & 30th St. Evgs. 8:15. Matinees Wed. & Sat. 2:15.
Popular Wednesday Matinee, 50c. to $1.50.
LIEBLER & CO.'S PRODUCTION OF
**POMANDER WALK**
A New Comedy by Louis N. Parker
New Year's Matinee, Monday, Jan. 2.

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presentations. Lew Dockstader 17; greeted by usual large house; Dockstader's popularity still holds out here and his local hits were as amusing as ever.—GRAND OPERA HOUSE (M. A. Yack, res. mgr.): Through Death Valley 12, 13; pleased fair houses. Ruth St. Denis and Imperial Russian Balalaika Orchestra 14; filled the house. Annie Russell and fine co. in The Impostor 16, 17; proved one of the treats of the season. Entire week of 19 Paid in Full; matinees 20, 21, 24. M. J. TODD.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray): What Wright Left 15; Toby Lyons with a lively dancing chorus pleased good house. Boys and Girls 22.—ITEMS: The Four Happy La Fleurs presented Our Last Chance 16, 17 to packed houses, making a most decided hit. Mr. La Fleur is a former Willimantic boy, and with his three clever children form a most entertaining quartette.—Albert Green and Hector Fournier returned from their tour with Sun Brothers' Circus and were tendered a reception Sunday, 18, by Wheelers' Band, of which they were former members. Mr. Green related his circus experiences through the South and West.

NORWICH.—POLI'S (J. W. Rush, res. mgr.): The Poli Players began their second week of stock work 19 with an excellent performance of The Squaw Man. Mr. Lassiter and Miss Perry, in the leading roles, were very good, and the minor parts were in competent hands. The scenery and general stage management were worthy of a much higher priced house. Business large for the week before Christmas. Next week, When We Were Twenty-One.

WATERBURY.—POLI'S (Harry Parsons): German Opera Co. 20. Queen of the Highway 26. A Good Fellow 29. Katie Did 30, 31. Sarah Bernhardt Jan. 4.—JACQUES

EDWARD H. TIBBETTS

Leighton Bros.

"Mirror" correspondent at Norwich, Conn., for nearly thirty years.

(T. Whitney): Joe Hart's A Night in a Turkish Bath; Mack and Lundy and co. in The District Attorney; the Hallar Troubadours, Cook and Stevens, the Leandros, Ida Grannan and Marshall, the contortionist, 19-24; pleasing large audiences.

STAMFORD.—ALHAMBRA (John Ravold): The Forbes Stock co. 19-24 presented Charley's Aunt to good business; evidently it makes no difference what sort of play Mr. Forbes appears in, for as a forever he made just as big a hit in any of the preceding plays. Hal Browne, Mark Moore, Frank Fielder, Norman Wendell and William Davidge all appeared to advantage. Attendance 20-21.

NEW BRITAIN.—RUSSWIN LYCEUM (T. Lynch): Motion pictures 16 to good returns. Local Br. Lecy 20-21 will present for opening performance Mrs. Temple's Telegram.——KRELL'S (F. S. McMahon): Vaudeville and motion pictures 19-24 to good returns.

NORWICH.—POLI'S (Thomas Kirby): Tenny and Blanche Hyde, Frank Whitman, the Stantleys, May Dores and co., The Imperial Armstrongs and Clark and the Five Kimbles 19-24 to good business. Katie Did 29.

MIDDLETOWN.—MIDDLESEX (Henry Russell): Joseph F. Sheehan and co. in Il Trovatore 20.——ITEM: Bookings are very slim here this season, although business has been good so far.

## FLORIDA.

LAKESBURG.—OPERA HOUSE (Long and Lawson): Mabie Paige co. 16 appeared in A Summer's Honeymoon, 17 in The Game; both plays to crowded houses; pleased audience; Mabie Paige and her leading man, Ed. Lawson, did excellent work, being highly appreciated as was shown by numerous curtain calls. The Spring Comedy co. 22.——UNDER CANVAS: R. F. H. Williams' Troubadours 16, 17; fair co. and business. Patt Chappels Habbetts Feb. 20, 21.——ITEMS: Mabie Paige co. being so well pleased with the business and reception that will return in February, or possibly at a no earlier date. She had the largest house ever shown in the Opera House here and will receive a rousing return reception.——Hotels all round here, tourists are crowding in, and good co. will always get a good house the rest of the season.——All unengaged dates are taken up for Monroe and Long in motion pictures.

OCALA.—TEMPLE (J. W. Sylvester): Mabel Paige co. 16; matinee, A Bachelor's Honeymoon; good co. and well pleased business; night, The Game; delighted capacity house. Johnny Jones, Carnival, auspices Marion County Hospital, week 19. Coburn's Minstrels 20. Human Hearts 21. Smart Set Jan. 11.

## GEORGIA.

ALBANY.—BAWLINS (A. C. and L. E. Gerstenberger): Walker Whiteside in The Melting Pot to S. R. O.; delighted audience; excellent co. John Mason in The Witching Hour 20.

MACON.—GRAND (D. G. Phillips): Walker Whiteside in The Melting Pot 15 pleased full house. Al. H. Wilson in Mets in Evening 17, with matinee, to medium houses. Avenue Girls 27.

ROME.—OPERA HOUSE (H. P. Anderson): Mr. Mose 2. The Girl from U. S. A. 15. Jeffreys Honeymoons 20.

## IDAHO.

ROSSE CITY.—PINNEY (Walter Mendenhall): In Marriage a Failure by J. C. and Glen Harper and Joe Dezzi; small co.; good setting; light house. Stanley Chadwick, co. S. R. O. (reopening). Lorraine Silver Wedding 14, 15.——ITEM: Manager Pinney has great faith in Pinney. Having small but cozy house.——Fifty more shares. Little and big fish. John, Lewis, Hijos, and Ism; all good roads and business.

## ILLINOIS.

OAK PARK.—WARRINGTON (George M. Gatto): Grace Hayward Associate Players to open 19-24 in Miss Hayward's dramatization of St. Elmo; excellent; capacity week 5 Little Queen 26-31. The Orpheum Challenge (Jan. 2-7).——ITEMS: Miss Hayward as Miss Mad left nothing to be desired.——Mr. Dingley's ill-ness was marked with impatient and severe criticism, by many cries of "Mr. Dingley, one moment, please," which, of course, Mr. Dingley was powerless to obey.——Grace Hayward Associate Players at Home—Low Water at Willis Wood is to open by Signor; irresistibly humorous. Host of curtain of unusual merit.——The 19-24 sixteenth week of Grace Hayward Associate Players in Oak Park. Only business since opening Warrington Theatre two years ago. This co. is the professional attraction of the Unified Play co. which has twelve out, or road playing Lois and the Law, Paid in Full, The Climax, St. Elmo, and Tahoma.——Eugene Redding is general stage director for both Park and stock co.

AURORA.—GRAND (Charles Lamb, res. mgr.): The Man of Mystery 16, matinee and night, to fair business. The Commuters 17. Lower Berth 18, Paid in Full 19. Myers' Pictures 21. Richard Carle in Jumping Jupiter 24. The House of a Thousand Candles 25. Rose of the Alps 31.——FOX (Frank Talbot): Trevor Hoskins presenting Little Miss Nothing Mon., Smith and Brown, Mixed Salad, Lyons and Brown, Jack O'Brien and co., Fred Gilman, Fitzgerald and O'Dell, Cora Simms and Minerva Pope, La Velle and co.; good bill to large business week 12-14.——STAR (Frank Talbot): The Avalon Juggling Four, Phelps-Gallemine Trio, Irwin and Herzog, Paul Perry, Romaine Brothers, Terrell Quartette, C. A. Clarke and co. in A Son of Killarney, Jack Wolf; pleasing bill, to good business 12-14.

PEORIA.—MAJESTIC (Henry Sandmeyer, Jr.): The Girl in the Taxi 16; excellent; good business. The Land of Lo (local) 16, 17; S. R. O.; three performances; new opera by Peorians, Miss Hess and Mrs. Marsters; best amateur production ever given here. The Wolf 18-21; drawing well; co. strong. Happy Hooligan 22-24. St. Elmo 25-28.——MAIN STREET (E. C. Burroughs): Week 19-25: Mr. and Mrs. Robert Fitzsimmons, Karroll, George Wilson, Lawrence and Harvey, Emmet De Voy and co., Muriel Woodberry, Nazarro European Acrobats; strong bill; Fitzsimmons big headliner.

ROCKFORD.—GRAND (Hugh Flannery): Helen Aubrey and co. 19-21, presenting A Social Judas and The Prodigal Son; fair houses.——ORPHEUM (A. J. Haines): Banda Roma, Hillman and Roberts, Burrell and Church, Sam Cox and Mabel Moore 19-21; pleased good business.——MAJESTIC (L. Weil): Week 19-25: Wells Brothers, Richards and Romaine, Virginia Grant, and Watson and Moore; good houses.

DIXON.—OPERA THEATRE (Starin and Baker): 12-18: The Allen Stock co. and Ethel May in The Mystery Girl, St. Elmo, Polly of the Golden West, When Man Finds His Mate, and The Slave Girl; clever medium priced co.; with capacity business each evening.——PALACE (Eastman): 13-18: Attractive vaudeville and pleasing motion pictures to good business.

DECATUR.—POWERS' GRAND (Thomas P. Nonail): The Man on the Box 12; excellent co.; good business. The Girl from Rector's 13; good co.; fair business. The Lottery Man 15; fair co., to good house. Robert Hilliard in A Fool There Was 17; excellent co. and business. Powell and Cohan's Musical Stock co. 19-24. The Soul Kiss 25. The Squaw Man 28.

QUINCY.—EMPIRE (W. L. Busby): St. Elmo 15 drew two large houses; good satisfaction and business. The Isle of Spice 25. Wizard of Wayland 26. The Broadway Girl Burlesquers 27. The Commercial Traveler 28. Polly of the Circus Jan. 1. Ishmael 2. Madame Schumann-Heink 4. The Commuters 5.

GREENUP.—EWART THEATRE (J. P. Ewart): Fred Raymond's Missouri Girl 9 to good business and greatly pleased; cast well balanced and capable. Rip Van Winkle 9. Local 14.——ITEM: Business has been good since season's opening.

DIXON.—OPERA THEATRE (Starin and Baker): W. F. Mann presents The Fighting Parson 8.——FAMILY (C. H. Eastman): Excellent vaudeville and motion pictures to good business 5-10.

GALESBURG.—AUDITORIUM (F. B. Powelson): Henry Woodruff in The Genius 17, and matinee, delighted big houses. Madame Sherry 22.

ELGIN.—GRAND (Prickett and Thielen): Goldwin Pattan and co. in a playlet, The Devil, 19-25. The Commuters 27.

BELVIDERE.—DEETHICK'S OPERA HOUSE (Loop and Dysart): The Squaw Man 9; excellent, to small house. The Fighting Parson 10; good, to fair house.

NOKOMIS.—HOLMES' (W. A. Holmes): Damon's Colored Musical Comedy co. Nov. 25. The Alaskan 6; good co. and business. Powell and Cohan's Musical Comedy co. 13-17; good co. and good business.

MORRISON.—AUDITORIUM (A. R. Lewis): Pardoned at Twelve 14 failed to appear. Swedish Concert co. 16; very good, to full house.

STERLING.—PLUMB OPERA HOUSE (J. E. Williams): Barriers Burned Away 25. Man on the Box 26. Beverly 27. The Commuters 28.

MORRISON.—AUDITORIUM (A. R. Lewis): Jess Pugh Concert co. (Lecture Course) 7; good, to large business. Pardoned at Twelve 15.

OTTAWA.—THEATRE (M. Duffy): Louis Mann in The Cheater 9; best attraction of year; delighted good house.

STERLING.—ACADEMY (George Olmstead): The Gilpins 5-10; fair business.

PRINCETON.—APOLLO (E. L. Belden): Lower Berth 18 20. Alabama Minstrels Jan. 6.

## INDIANA.

### INDIANAPOLIS.

**William Faversham's New Play—Some Changes in the Arvine—Beacon Stock Company.**

Keith's, dark the past two weeks, will reopen 26 with The Offenses for 2 three days' engagements, with Richard Carle in Jumping Jupiter 29-31.

The Hackett Mural will also be dark 19-24 following the New York Hippodrome show of last week, which moves to large quarters. Vitagraph Girls in The Woman Hater 26. William Faversham will present his new play by Bennett Kronkhite, The Faun, 2-4.

The Arvine-Denton Players will be seen at the Majestic 19-24 in Rip Van Winkle, with Charles Lindholm in the title-role. Brown of Harvard 26-31.

The Millionaire Kid, with Raymond Paine, is the current attraction at the Park. The old General Star newspaper who were seats at the opening performance made Indiana lively and enjoyed the musical offering from start to finish. The Montana Limited 26-28. The Red Mill 29-31.

A most clean, entertaining bill at Keith's Grand 19-24 was topped by the Four Fords and Hoyt's Equine Wonders, that lived up to their clever notices. Granville and Mack and Rolfe and Brothers were the big laughing hits and Gautsche elsewhere. Swain Mulligan, Jolanda Gorman, Vinna Hutton, Charles Kennedy and Jack Lee vent with a dash and go; Tom Heather, the English singer, made good; Work and Ower scored, and Delleto juggled with skill.

Anna Eva Fay made her second appearance as headliner of the Colonial 19-24. Urban, were Summers and Pease, Charles Ondry, Georgia Gardner and co., Klein and Clifton, also Flo Harriett.

Much interest centers in the Brown of Harvard production by the Arvine-Denton Stock co. Christmas week, as several new members will make their first appearance with the co. Irving Cummings has been engaged as leading man, George Arvine, the present leading man, will play character parts hereafter, as it is in such roles he has made his greatest success since his first appearance here three years ago. Martha Deether will be the new ingenue, Lee Remonde character woman and Eugene Moore stage director.

The doll dressed by Louise Dunbar, leading woman of the Arvine-Denton Stock co., in a costume the facsimile of the one worn by her as Marguerite in Faust last week, was sold to the highest bidder for $15, which was turned over to the "Star" Santa Claus Fund.

PEARL KIRKWOOD.

MARION.—INDIANA (O. G. Murray): Maude Powell, violinist, 15, was greeted by a good-sized audience and rendered a programme that was a delight; Miss Powell was assisted by Waldemar Lachowsky, pianist, who shared honors with her, and whose piano numbers were received with great applause. One week 16 an adaptation of Seven Days, with musical numbers interpolated, was presented by local talent, under the auspices of the Beta Phi Sigma Fraternity. The entire house was sold out, and those taking part were highly complimented. The Girl from Rector's 17, was well patronized at two performances; well balanced co. The High Flyers (Burlesque) 19; played a return date to good business. Polly of the Circus 20; well presented by an excellent co. to light business; Edith Speare in the title-role, was an immediate favorite, and her support was of a high order. The Wolf 27. House of a Thousand Candles 28. The Soul Kiss 31. The Lottery Man 1. The Girl in the Taxi 2. My Cinderella Girl 4. The Rosary 11.——GRAND (O. G. Murray): The Moulin Rouge Girls (Burlesque) 17; brought out a large male audience and pleased. Culhane's Comedians 20-21. Hennessy's Players 2-7. Peck's Bad Boy 9.——ITEMS: Anita's Trial, a pretty little drama in three acts, was presented by the members of the junior oratory class in the auditorium of the Normal College 16 to a large and appreciative audience. Bessie Smith as Anita gave a very effective characterization. The other parts were well sustained.——Maude Powell, the violinist, and Waldemar Lachowsky, the pianist, together with H. Godfrey Turner, director of the tour, were entertained after the recital 15 by Mr. and Mrs. Percy Nussbaum and Mr. and Mrs. Mariana Paulsen, of the Marion Conservatory of Music, at the Nussbaum home on Spencer Avenue. All the prominent musicians in the city were in attendance. Miss Powell spent several days here resting.——Raymond L. Bond, of the Polly of the Circus co., was entertained here by his old friend, George Fenbere, 20.——O. G. Murray, manager of the Indiana and Grand, went to Chicago 19 to look after the booking interests of the two houses.

SOUTH BEND.—OLIVER OPERA HOUSE (Harry G. Sommers): This Woman and This Man to light business 15; satisfied; the leading roles were taken by Minnie Victorson, Edward P. Sullivan, and William W. Blair. St. Elmo 16 did not draw well. Seven Days 17 pleased fair house. The Call of the Wild 24. The Climax 26-31. E. M. Newman's Travel Lectures Jan. 11-13.——AUDITORIUM (Harry G. Sommers): Paid in Full 10 gave satisfaction to fair house. Stetson's U. T. C. 17; drew well as usual. Winifred St. Claire Stock co. 19-25; opened to good house in The Lost Trail. In the Bishop's Carriage 26.——INDIANA (Thomas Moss): Indiana Theatre Stock co. in Three Hats 12-18. The Night Before Christmas 19-25; business good.

EVANSVILLE.—MAJESTIC (Henry Myers): Robert Hilliard 15 in A Fool There Was pleased large house. The House of a Thousand Candles 18, matinee and night, drew two good houses; satisfaction. Beverly 20, 24. Miss Nobody from Starland 25. Madame X Jan. 1. The Flirting Princess 5.——WELLS' BIJOU (Charles Sweeton): Vaudeville (local talent) 18. The Virginian 25. Rattles Jan. 24.——NEW GRAND (David Beehler): Bill 18-24: Cora's dogs, Maxim's Models, Stuart and Murray, Suzanne Rocamora, Fred Dupree, Melrose and Kennedy, Step, Mehlinger and King.——ITEM: F. Ray Comstock came 16 to consult with Manager Henry Meyers of the Majestic, over local conditions. They go to Louisville first of the week.

LA PORTE.—HALL'S THEATRE (Wilbur J. Hall): Miss Nobody from Starland 20; fair co. and house good. The Lottery Man 21. Polly of the Circus 27. Paid in Full 28. Girl in the Taxi 29. Flirting Princess 30. Madame X Jan. 2. The Girl from Rector's 3. The Man on the Box Jan. 5. Lyman H. Howe 6.

GOSHEN.—JEFFERSON (Harry G. Sommers): Stetson's U. T. C. matinee and night, 14; canceled. St. Elmo 16; fair performance, to poor attendance. High Flyers Burlesquers 18. In the Bishop's Carriage 23. The Flirting Princess 25. My Cinderella Girl 31.——IRWIN (Franklyn Fox): Vaudeville and pictures to excellent patronage 19-24.

RAMMOND.—TOWLES' OPERA HOUSE (George L. Meadowcroft): New Broadway Girls 13; fair co. to good business. Sunny South 17; poor co. to fair business matinee and night. In Old Kentucky 18; very good co. and business. Three Weeks 26. The Rosary 27. Henry Hoolligan 28. Lower Berth 29 Jan. 1. The Squaw Man 2. The Man on the Box 3.

LINTON.—GRAND (B. E. Decker): Quakertown 12; crowded house; excellent co. Just Out of College 13; S. R. O.; very good performance. Lyman Twins on their yearly visit here pleased a crowded house. Miss Nobody from Starland 25. The Wolf Jan. 2.

VINCENNES.—GRAND OPERA HOUSE (W. W. Willis): The House of a Thousand Candles 19 to fair house. Colored Minstrels 21. Lottery Man 26. Lost Trail 28. Girl in the Taxi 29. Miss Nobody from Starland 31. Madame X Jan. 12.

SHELBYVILLE.—CITY OPERA HOUSE (Colonel Henry Friday): Sherman Stock co. Nov. 21-26; played good business and pleased. Forrest and Urban Musical Comedy co. 12-17 pleased good houses. Cutler Stock co. 19-26. Culhane's Comedians 26-31.

TERRE HAUTE.—OPERA HOUSE (T. W. Barhydt): The Rosary 12-14 pleased large houses. The Climax 15, 17 fine attraction; fair business. Beverly of Graustark 19; S. R. O.; good offering. Polly of the Circus 23, 24, matinee. The Flirting Princess 26, 28, matinee. The Girl in the Taxi 28, 29.

CONNERSVILLE.—AUDITORIUM (F. B. Kehl): The Third Degree 14 (return); good co.; poor business. St. Elmo 16 (return); fair co.; poor business. Lyman H. Howe's pictures 19; good, to good business. House of a Thousand Candles.

LOGANSPORT.—THEATRE NELSON (Mayme L. Orr): The Third Degree 10; excellent co. to fair business. Al. Martin's U. T. C. 12 drew a large crowd as usual. St. Elmo 13. Beverly of Graustark 14. The High Flyers 15. The Girl from Rector's 16.

VINCENNES.—OPERA HOUSE (W. W. Willis): The Climax 10, matinee and night; good, to poor houses. Lyman Twins 12; fair business. House of a Thousand Candles 19. Lottery Man 26. Girl in the Taxi 30. Miss Nobody from Starland 31. Madame X Jan. 10.

BLOOMINGTON.—HARRIS' GRAND (R. H. Harris): Sherman Stock co. (Eastern) 5-10 to good business and gave good satisfaction. The Farmer's Daughter 13 pleased good business. The Lyman Twins 17.

FRANKLIN.—OPERA HOUSE (L. Sappenfield): Maloney's Wedding 8; good business; poor co. Lyman Howe 13. Climax 15. Boston Ideal Opera co. 19 canceled. Coon's Engagement 27. The Wolf 31.

MICHIGAN CITY.—OPERA HOUSE (Otto Dunker): Manhattan Gaiety Girls 10 to fair house. Dorothy Vernon 11 to poor business. Paid in Full 12 pleased large audience. Broadway Girls 16. Sunny South 16.

WABASH.—EAGLES' THEATRE (H. S. Logan): The Edward Russell Players 8-10; excellent; fair business. Plays: The Devil, The Parting, The Blue Mouse. The Girl in the Domino, The New Magdalene, The Prince of Liars.

ALBION.—OPERA HOUSE (Anthony G. Kimmell): Governor Hoch (Lecture) 8; fine. The Manhattan Gaiety Girls 7 failed to appear. Kennedy Comedy co. 12-17.

UNION CITY.—UNION GRAND (E. J. Fisher): Mac La Porte Stock co. 26-31. Peck's Bad Boy Jan. 2.

WABASH.—EAGLES (H. S. Logan): Derby Day in Coon Town 17; fair attraction and business.

## IOWA.

### DES MOINES.

**Princess Stock Company Doing Good Work—Rumor of a New Theatre.**

The Lion and the Mouse led the week's attractions 19-20 at the Auditorium on the afternoon and evening of 19. Good houses; well received.

Foster's was dark again this week although seats for The Climax 20 were on sale.

At the Grand, Vacation Time at Palm Beach, a musical extravaganza, opened a four days' engagement 18. The musical feature, the chorus effects and the vaudeville numbers were the principal attractions. During the last half of the week Arizona was billed. This booking is a popular priced house drew well.

The Princess co. undertook a production entirely new to Des Moines and entirely new to stock organizations, Mrs. Gorringe's Necklace, a typical English comedy of the present day type, written by Hubert Henry Davies. The abundance of fun furnished largely by Mrs. Gorringe, a "catty" creature with an exaggerated idea of her own beauty, made the production popular.

Howard and Howard returned to the Orpheum with a sketch called The Porter and the Salesman, which was the headline act.

During the week a rumor was printed in a Des Moines morning paper to the effect that Fred Buchanan, formerly manager of the Orpheum, was to succeed Henry Sonnenberg, the present manager. It was stated that Sonnenberg was scheduled for a transfer to Duluth or some other Orpheum Circuit house. The report met with a strong denial from the friends

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of Sonnenberg, and Buchanan was out of the city, so he could not be interviewed. The Orpheum is said to have done a good business this year under Mr. Sonnenberg's management, so his friends claim that there is absolutely no cause for change in that house.

It was reported from unofficial sources that Albert and Getchell would put up their new $200,000 theatre on a site at West Fourth and Locust streets, a half block from the Princess and Grand Opera houses. Confirmation for the report was found in the information which leaked out that Mrs. Foster, administratrix of the William Foster estate, has entertained offers from Albert and Getchell to handle the Kiaw and Erlanger contracts here next year.

H. M. HARWOOD.

**IOWA FALLS.**—METROPOLITAN OPERA HOUSE (E. O. Ellsworth): The Rosary 16 to fair business; hospital benefit. The cast headed by Robert Harland as the priest, who was excellent. The major portion of the comedy is capably handled by Roger Murrell and Henry V. Duffy. The balance of the cast included Claud Nelson, Edwin A. James, Dixie Lee, Beatrice Dare, and Vivian Mayo. The Girl in the Kimono 23 will be the anniversary attraction, celebrating the termination of the eleventh year of the successful management of Manager Ellsworth.——ITEMS: Francis Warren is being featured with The Girl in the Kimono.—J. Douglas Morgan, who has won success with the Morgan Stock co. in the Middle West, will put out a one-night stand attraction the first of the year in which Mr. Morgan will be featured. He will play The Cry Baby, which has been featured in Mr. Morgan's repertoire for several seasons.—Manager Frank A. Koppelberger, of the Majestic, at La Crosse, Wis., has bought the Crystal Theatre, at Waterloo, Ia., which will be reopened 26 as a vaudeville house, under the management of J. Jolly Joos, late of the Magic Theatre, at Fort Dodge.—Joseph A. Whitacre, a well-known newspaper man, of Marshalltown, announces the early publication of an encyclopaedia of the dramatic history of the world. Mr. Whitacre has been at work on the publication for the past eight years, and the careful research he has devoted to the work insures a complete publication. It will embrace between forty and fifty thousand subjects, and will cover the dramatic history of all countries in a comprehensive manner.—Charles Averill, who has been doing the advance work for the Morgan Stock co., and Rose Wells, of Cedar Rapids, were recently married at Webster City, Ia.—A moving picture fight is in full blast at Albia, Ia., where the managers of the two electric theatres propose to give performances on Sunday, and the City Council is equally as determined they shall not, and the cases will be taken into the courts for adjudication.—There is a well-founded report current that Albert and Getchell, who own and conduct the Princess and Majestic theatres in Des Moines, will soon erect a $200,000 theatre at the corner of Fourth and Locust streets in that city. It is an ideal location, and it is stated the new theatre will be devoted to the legitimate.—Frank H. Whiteneck, a vaudeville artist, died rather suddenly at Burlington, Ia., 17. He was formerly with May Irwin and Dockstader's Minstrels. The remains were taken to Newark, N. J., for interment.—Pliny Rutledge, a former Iowan, who made good in the legitimate several seasons ago, is now in vaudeville and a member of the sketch team of Rutledge and Pickering, who are appearing in the East in My Boy Jim, a rural comedy sketch.—Minnie Ficquette, who is now featured in The Man and The Woman, is receiving some very nice notices for her work from the critics in the Middle West. FRANK E. FOSTER.

**DUBUQUE.**—GRAND (W. L. Bradley): Knickerbocker Stock co. 11-14 and 16, 17; fair good business. This Woman and This Man 15; good performance, to light house. Madame Sherry 20. St. Paul Symphony Orchestra 22. The Messenger Boy 25. Arizona 26. The Lion and the Mouse 27. Prince of Pilsen 29. Daisy Cameron Jan. 1. Barriers Burned Away 5.——MAJESTIC (Jake Rosenthal): The Eagle and the Girl, John Delmore and Daniel Family, Goldwin Patten and co., Dick Lynch, Scheck and D'Arville, Violini 11-17; delighted excellent attendance. Tom Linton's Pretty Jungle Girls, Royal Bengal Troupe, Seigel and Matthews, Wolf and Zadella, Elliott and Neff, Jack Miller, and two motion pictures 18-24.

**FORT DODGE.**—ARMORY THEATRE (William P. Dermer): Robert O. Bowman, entertainer, 20. Paid in Full 26. The Girl in the Kimono 31.——ITEMS: Carl Hepler, a former member of the reportorial staff of the Fort Dodge "Messenger," has accepted the position as manager of the Magic Theatre, which was formerly under the management of J. Jolly Joos, Jr., who now has charge of the Crystal at Waterloo.—Leo Burnstine, formerly assistant manager of the Empire, will act as Mr. Hepler's assistant, and Fort Dodge is promised some good attractions by these two gentlemen, who are both well known and very popular in the city.

**ELDORA.**—WISNER OPERA HOUSE (Dr. H. W. Emery): Cast Aside 10; good co. and house. The Rosary 15; excellent co. and good house. Paid in Full Jan. 2.——ITEM: Dr. Emery is presenting the highest class attractions ever produced here, and it is said of his house that it is kept in the finest condition of any house of its size in the State.

**DAVENPORT.**—BURTIS' OPERA HOUSE (Ort, Shubert and Kindt): Lower Berth 15 25. The Commercial Traveler 26. New Broadway Girls 30. Beverly of Graustark 31. The Prince of Pilsen Jan. 1.——GRAND (D. L. Hughes): European Hippodrome 25-29. Arizona Jan. 1.

**PERRY.**—OPERA HOUSE (A. W. Walton): The Beggar Prince Opera co. 15 failed to please fair business. Union Depot (home talent) 16 pleased. The Lion and the Mouse 17 gave the best of satisfaction to good patronage. The Girl in the Kimono 23.

**MASON CITY.**—WILSON (Arthur and Heffner): Brewster's Millions 8 pleased fair house. The Rosary 10 to good business. Girl in the Kimono 14. Shadowed by Three 17. Knickerbocker Stock co. 19-24.——ITEM: The Princess Theatre is rapidly nearing completion.

**FORT MADISON.**—EBINGER GRAND (W. Ebinger): Vaudeville 4; good, to good house. New Broad Burlesquers co. 6 pleased good house. Behind the Bars at Joliet 10; pictures and lecture; good. Vaudeville 11 to good house. The Genius 15. St. Elmo 17. Vaudeville 18.

**PERRY.**—OPERA HOUSE (A. W. Walton): The Messenger Boy 10 failed to please at two performances; fair business. The Beggar Prince Opera co. 16. Lion and the Mouse 17. The Girl in the Kimono 23.

**WATERLOO.**—SYNDICATE (A. J. Busby): Adelaide Thurston 30. Nancy 31.——WATERLOO (A. J. Busby): Paid in Full 17 pleased fair business. Lion and the Mouse 26. Prince of Pilsen 28.

**SPENCER.**—OPERA HOUSE (Franklin Fiesta): Ralph Riggs 8; failed to appear. Shadowed by Three 16. The Rosary 23. Grinnell College Glee Club 28. Girl in the Kimono 30.

**NEWTON.**—LISTER'S OPERA HOUSE (A. Lister): Ishmael 14; good house. Beggar Prince Opera co. in Said Pasha 17 pleased big house. Dixie Moon 21. Tempest and Sunshine 31.

**OSKALOOSA.**—MASONIC OPERA HOUSE (Busby Bros): Happy Hooligan (Gus Hill's) 15. St. Elmo 16. Harry Woodruff in his new play, The Genius, 27.

**NEWTON.**—LISTER'S OPERA HOUSE (A. Lister): St. Elmo 7; good house; pleased. Ishmael 14. Beggar Prince Opera co. 17.

**ANAMOSA.**—GRAND (H. W. Fehrman): Paid in Full 7; good house. Nashville Students 10; good business. Messenger Boy 31.

**DECORAH.**—OPERA HOUSE (Weiser and Bear): The Rosary 12. Lion and the Mouse 28. Laren Violin Concert 30.

## KANSAS.

### TOPEKA.

**Rose Melville Pleased as Much as Ever—North Brothers' Stock Company Pleased.**

Rose Melville in Sis Hopkins pleased good business at the Grand 16. As this is her twelfth season in this piece, nothing need be said about the play, and Miss Melville, instead of becoming mechanical in her part, which might be expected after playing the same character for so long a time, still retains her old-time charm and continues to bring forth the continuous bursts of genuine laughter and applause which have greeted her efforts in the past. James McDuff, Elsie Mackey, and Frank Minsey also pleased. The Three Twins was the attraction matinee and night 17, with Victor Morley, Bessie Clifford, Estelle Colbert, and a good co. assisting. Victor Morley's fun-provoking antics continue to be funny, and Bessie Clifford still holds the combination in the Yama Yama song. The Fortune Hunter 22. The Golden Girl 24. The Goddess of Liberty 31.

The North Brothers' Stock co. in Quincy Adams Sawyer, at the Majestic, played to good business 12-17. The Novelty presented an excellent vaudeville bill, pleasing large houses entire week. F. H. WILSON.

**HUTCHINSON.**—HOME THEATRE (W. A. Lee): The Norwoods Hypnotic co. 12-17 pleased capacity each night. A Gentleman from Mississippi 23. Frederick Warde Jan. 4. Blanche Walsh 6. The Girl in the Taxi 10. Shriners 11. Honeymoon Trail 12. Pinkerton Girl 14. Rosalind at Red Gate 18. Daniel Boone on the Trail 19. A Pair of Country Kids 22. Madame X 25. Ishmael 27. A Royal Slave 28.

**INDEPENDENCE.**—BELDORF (Milburn Hobson): Three Weeks 14. Flower of the Ranch 16. Goddess of Liberty 21. Daniel Boone on the Trail 30. The Climax Jan. 2. Durno 4. Ada Lee Denton 5. Golden Girl 11. Boss of K Ranch 14. Polly of the Circus 23. The Newlyweds 27.

**CHANUTE.**—HETRICK (W. C. Sears): The Three Twins 15; big business; kept a large house in splendid humor; an entertainment of excellent quality; Bessie Clifford and Victor Morley shared honors. Three Weeks 20. Martin's U. T. C. 23. The Climax 25. The Goddess of Liberty 26.

**PITTSBURG.**—LA BELLE THEATRE (C. F. Whyte): Three Twins 13; large and well pleased house. The Flower of the Ranch 15; fair co., to two fair houses. Martin's U. T. C. 24. Three Weeks 25.

**FORT SCOTT.**—DAVIDSON (Harry C. Harich): The Lottery Man 5 to only fair business. The Smart Set 7 pleased a very good house. The Crook-Spence Opera co. 23. Cast Aside 26. The Climax 31.

**OTTAWA.**—ROBERAUGH (F. C. Dobson): Just Out of College 9; good performance, to fair business. Stanley and Allesne in vaudeville 13-17 pleased good business. The Climax 30.

**LAWRENCE.**—BOWERSOCK OPERA HOUSE (Irving Hill): Just Out of College 6; fair co. and house. Isle of Spice 12; poor co.; topheavy house.

**CHANUTE.**—HETRICK (William C. Sears): Three Twins 15. Three Weeks 20. Martin's U. T. C. 23. The Climax 27. The Goddess of Liberty 29.

**EMPORIA.**—WHITLEY OPERA HOUSE (Fred Corbett): Three Weeks 7 pleased fair house. A Stubborn Cinderella 8; fine performance; big house.

**SALINA.**—CONVENTION HALL (J. A. Kimball): Three Weeks 6 pleased small house. The Newlyweds 12. The Golden Girl 27.

**ATCHISON.**—THEATRE (George King): Three Twins 10 pleased largest house and well received. U. T. C. 20 to topheavy house.

**HOLTON.**—PERKINS (F. W. Johnston): The Climax 16 pleased good house.

## KENTUCKY.

**OWENSBORO.**—GRAND (Pedley and Burch): Arthur Donaldson in The Wanderer 12 drew fair business; good performance. Dixie Minstrels 14 to good business and performance. Miss Nobody from Starland 15; packed house; performance fine. The Frank Dudley Comedy co. opened a week's engagement in The New Dominion 16 to large audience and gave satisfaction.——ITEMS: After Jan. 1 R. E. Cook will be the manager of the Park Theatre in Henderson, Ky., Mr. Kilgore, the present manager, will devote his entire time to the People Theatre in that city, which will be opened with a stock co.—Messrs. Pedley and Burch are the owners of both theatres.

**LEXINGTON.**—OPERA HOUSE (Charles Scott): Robert Hilliard in A Fool There Was 15; fair production; Mrs. Henderson sadly missed as the Vampire; good business. Miss Nobody of Starland, featuring Olive Vail, 17; excellent business; fair production.——HIPPODROME (L. H. Ramsey): Vaudeville 19-24; big business.——AUDITORIUM: Manager J. M. Perkins canceled his five-year lease, forfeiting $8,000 worth of improvements to the commissioners.

**FRANKFORT.**—CAPITAL (James Ramsey): Vaudeville and pictures 12-15 pleased good houses. Miss Nobody from Starland 16 delighted a big house. Blue Mouse 20. Madame X 31.

**HENDERSON.**—PARK (R. E. Cook): House of a Thousand Candles 16; fair performance and business. Frank Dudley Stock co. (return) 29-31.

## LOUISIANA.

**DONALDSONVILLE.**—GONDRAN (William P. Nolan): The Squaw Man 8; canceled. Cast Aside 23. The Girl from Rector's 24. Woods Sisters 28. The Man on the Box 30. Eli and Jane 31. The House of a Thousand Candles Jan. 5. The Sins of the Father 13. The Fighting Parson 14. Married in Haste 15. Going Some 22. Classmates 28.——UNDER CANVAS: The Lachman Greater Street Fair and Carnival Shows (Dave Lachman) 9-11; good co.; attendance fair, but well pleased; weather and counter attractions interfering. Georgia Minstrels (J. C. O'Brien): At Magnolia Park 7; fair co.; good attendance.

**NEW IBERIA.**—ELKS' THEATRE (J. Schardt): Black Patti Nov. 27; topheavy house; fair co. Going Some 28; poor house owing to not being advertised. Polly of the Circus 7; good co. and house. St. Elmo 31. House of a Thousand Candles 29. Christian Marcus Repertoire co. Jan. 1-7.——ITEM: Mr. Schardt has renewed his lease for the house with the Elks' Theatre co. for two years.

**SHREVEPORT.**—OPERA HOUSE (Ehrlich Bros. and Coleman): John Mason in The Witching Hour 11, 12; excellent performances; to two well pleased audiences. Bessie Abbott co. 13 pleased large audience. Over and the Moon 16; good co., to good business. Viola Allen in The White Sister 23. The Squaw Man 25. Girls 29. The City 31.

**WELSH.**—AUDITORIUM (J. W. Armstrong): Murray and Mack in The Finnigan's Ball 15; very good co.; full house. The House of a Thousand Candles 23. Wood Sisters co. Jan. 2-4.

## MAINE.

**PORTLAND.**—KEITH'S (James E. Moore): Our New Minister 19-25; good character work was done by Mark Kent and Louis Albion. Sidney Toler in the title-role measured up to all requirements. Lola Downin as Nance Ransom was simple, sweet and pretty. Belle D'Arcy as the village gossip was greatly appreciated. Robert Hyman did a fine bit of work as Lem Ransom. Malcolm Fassett, Joseph Lawrence, David P. Perkins, Blanche Pridaric, and Margaret Keller all did well.

**LEWISTON.**—EMPIRE (J. A. O'Brien): Blanche Ring in The Yankee Girl 15 was a great success; she brought with her the first snow storm of the season, which alone prevented the hanging of S.R.O. signs; the clever work of Harry Gilfoil captured the house. United Commercial Travelers' Minstrels (Portland Council) 17; two good houses witnessed an excellent performance; the local hits were many and apt. Klark-Urban Stock co. 19-24.

**BANGOR.**—OPERA HOUSE (F. A. Owen): Toby Lyons in musical comedy 26, 27. Sidney Drew in Billy Jan. 2.——BIJOU (Steven Bennett): Cullison and Ville co. in drama, one headliners 26-31, with three other acts and pictures. Gus Edwards' Kountry Kids, with Hackett and


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Morgan, 26-31, headliners, with three other acts and moving pictures; business good.

## MARYLAND.

### BALTIMORE.

**The Third Degree, Robert Hilliard, The City, and Other Offerings—Successful New Theatre.**

BALTIMORE, Dec. 24.—The Christmas attraction at Ford's will be The Third Degree. The cast will include Fernanda Eliscu, James Seely, Lydia McMillan, Alfred Moore, Earl Williams, Ralph Ramsey, Walter Craven, Frazer Coulter and William Herbert. The first attraction of the new year at Ford's will be The Lily, presented by Belasco's company, including Nance O'Neil, Charles Cartwright, Julia Dean and others.

Robert Hilliard will be seen in A Fool There Was at the Academy. He will be supported by Percy Churchill, Edwin Holland, George Clare, P. W. Carr, W. O. Van Brunt, Virginia Pearson, Nicola Archer, Winifred Burke and Juliet Shelby. Montgomery and Stone will be the New Year's attraction. They will appear in The Old Town.

The City will occupy the stage of the Auditorium, where it will be given with the original New York cast, including Tully Marshall. It will be followed by Dockstader's Minstrels.

The White Captive will entertain the patrons of the Holliday Street.

The Fortune Hunter will come to Ford's week of Jan. 2.

The initial week of the New Theatre has been successful. The vaudeville bill was an excellent one and crowded houses have been the rule. Vaudeville will be presented next week at the Maryland, the Wilson, the New Theatre and Lehr's.

The Follies of New York and Paris will be at the Gayety and Billy Watson's Beef Trust at the Monumental.

Sweet Sixteen, George Hobart and Victor Herbert's new song play, just closed a very successful week at the Academy. Particular mention should be made of Harriet Standon, Scott Welsh, Eugene Cowles, Frank Doane and Florence Haas. HAROLD RUTLEDGE.

CUMBERLAND. — MARYLAND (William Cradon, res. mgr.): Thomas Kerr, Yeder and Yeder, Blackson and Burns, Hass Brothers, Agnes Edwards, and the Dantlees, with motion pictures, drew heavily and pleased 13-16. The Tiger Lilies, with "our own" Matt Kennedy (Bill Kent) and Kallah, the Dancing Venus, seemed to please two large houses 17; co. fairly good, chorus on the average. The Sterlings, Eleanor Waring, Rose Stanley, Dancing Harrisons, McDonald Brothers, Edna Dorris, with pictures, comprise the bill 19-24.——ITEM: Matt was given the glad hand when he appeared in the first act 17 and kept them roaring all evening.

ANNAPOLIS.—COLONIAL (Fred W. Falkner): The American Minstrel co. 22-24 to good business. The Man on the Box 26. The Firing Line 28. Climax Jan. 2. Merry Widow 4. George Sidney 5. White Squaw 12. My Friend Hogan 17.

## MASSACHUSETTS.

### SPRINGFIELD.

**Few Attractions This Week, But Many Good Coming—Poli's Offerings.**

The week before Christmas at the Court Square was not quite as light as it has been some years, two performances occurring. One was a Yiddish co. in a musical comedy called The Jewish Souls 20, and the other was William H. Turner's premiere as successor to William H. Crane in Father and the Boys, in which he did good work. Coming are Elsie Janis in The Slim Princess 25, 26; Katie Did 28, Irving Place Theatre co. in German repertoire, Dustin Farnum in The Silent Call 30, 31 (taking the place of the opening of Kolker's new play, The Great Name, which is transferred to Chicago for January), Margaret Anglin who has not played the Court Square for several years comes Jan. 4 in Green Stockings.

Poli's 19-24 had for a headliner The Silver Bottle, in which Pauline Perry scored. Another hit was Nonette, a vocalist and violinist. Other features were Bertho's Clown Dogs, Luciano Lucca, singer; Ferrell Brothers in a comedy wheel act, and Hathaway, Kelley and Mack in song and dance. The sketch of the week was Red Ike, entertainingly played by Edward de Corsia and co.

The Gilmore opens its Winter stock season Christmas Day with The Fatal Wedding.

The Maestro's Masterpiece, Edward Locke's new music drama, will have its initial performance at the Court Square Jan. 20.

EDWIN DWIGHT.

FALL RIVER.—ACADEMY (George S. Wiley, res. mgr.): Lew Dockstader Minstrels 14, matinee and night; the genial Lew was at his best and in his airship over the audience saw all kinds of things of a local nature; a very good co. Carroll Johnson was as good as ever and received many encores. Eddie Master, Harry A. Ellis, Charles Falk, and "Happy Naulty" were excellent; good attendance. Graustark 16, 17, matinee 17; a well balanced co., with Irma Lerner as Yetive; Miss Lerner is one of the most promising actresses seen here this season, her performance of the part being marked by skill and intelligence away above the average and her work will rank among the best of the present season. F. W. Smith was excellent as the Baron. Edward F. Mackiyn was well cast as Marry Anguish. Virginia Edwards was a good Countess Dagmar. John Willard was badly cast as Greenfall Lorry. Winfield De Long and Herbert Charles deserve mention; well staged and costumed; good attendance. Relkin's Yiddish Players 21 in The Jewish Hamlet, with Madame Fannie Reinhard and a good cast pleased fair attendance. Phelan Opera co. 26-28. Blanche Ring in The Yankee Girl 29.——SAVOY (Irving Hamilton, res. mgr.): The bill 19-24 featured William J. Sullivan, Clarice Pasquelena, and Chris Matthews in the comedy sketch A C.O.D. Package; the act pleased. Standish Sisters, Cliff Bernac's Circus, De Camo and Cora, Young Brothers and Veronica, Esmeralda, Hamilton Coleman, Alvin Laughlin and Lena Shaw presented a new one act playlet written by Arthur P. Hyman, entitled A Southern Story; the act is too talky and lacks action; attendance good.——BIJOU (L. M. Boas): Bill 15-18; George Rolland and co. in Hogan in Society, Knox Brothers, Manalon and Hall, A Troublesome Baby, Love in Quarantine, and The Marked Trail. Bill 19-21: D'Alma's Circus, T. C. Goodwin and co., Danny Simmons, and The Lad from Old Ireland pleased good attendance.——PREMIER (L. M. Boas): Bill 15-18; Adams Brothers, Henry Kelly, Florence Hughes, May Irwin the Second, Israel in Egypt. Bill 19-21: Short and Miller, Millie Fairbanks, Art Spaulding, and the Portugal Revolution to good attendance.——ITEMS: William B. Stecker, manager of the Palace Theatre, resigned 17; it is reported that he will go West. Business at this theatre has not been the best of late.—The Fall River "Herald" published a very interesting article 17 dealing with the history of the theatres in this city for the past fifty years.—Manager George S. Wiley of the Academy, is receiving from the patrons of that theatre much well deserved praise for the very excellent manner in which it is managed this season.—Edward Boas, who has been ill with blood poisoning, has fully recovered.—Manager M. J. Desautels, of the Metropolitan Life Insurance Co., gave a theatre party 17 to see Graustark; there were forty-eight guests in the party.—To the MIRROR and all its readers your correspondent extends greetings of the season.—The Palace Theatre reopened 19 under the management of George Graham, of this city.—The Academy has again changed their bookings; in the future the attractions will be furnished by the Syndicate. W. F. GEE.

NEW BEDFORD. — THEATRE (William B. Cross): A large audience thoroughly enjoyed the Boston Symphony Orchestra's second concert of the season 19. Morrissey and Fisher, Three Connor Sisters, the Carines 20, 21. Dumitrescu Troupe, the Grans, Alice Melvin and pictures to capacity business 22-24. Blanche Ring in The Yankee Girl 27. Kneisel Quartette Jan. 11. Flonzaley Quartette Feb. 7. Boston Symphony Orchestra (third concert) March 13.——HATHAWAY'S (John M. Hathaway, res. mgr.): Frankie Carpenter and Jere Grady in The Butterfly head a strong bill 19-24. Little Billy, Gasch Sisters, Booth Trio, Van Der Koors, Archer and Carr, and Julia Tracy all win plaudits of approval; big business.——HAVOY (John W. Barry): Claud Frederick's pony Don, Michaels and Michaels, and H. Peltier 19-21. Anna T. Germaine, the Julions, and pictures 22-24, pleasing large audiences.——VIEN'S (E. D. Davenport): Buckley, Martin co., Kelly and Catlin, Gertrude Black 19-21. Bryant and Saville, Dill and Ward, Harry Bayburn, and pictures 22-24; good bills; well patronized.——COMIQUE (H. O. Chenowith): James Kennedy and co. in Jack Swift, Virginia Huper, Ralph Kittner, and pictures deservedly popular 21-24.——CASINO (Frederick J. McAloon): Clara McArdle in Alden's Pictorial Melodies, Kennedy and Vincent, Saranski, and pictures; interesting bill; good business.

BROCKTON.—CITY (W. B. Cross): The Brockton Choral Society presented for their ninth season, twenty-sixth concert, an excellent rendition of Elijah 15; Florence Hinkle, soprano; Nora Burns, contralto; Charles Hackett, tenor; Earl Cartwright, baritone, with Emil Mollenhauer as conductor, gave a fine entertainment to fair house.——HATHAWAY'S (McCue and Cahill): The Leigh De Lacy Stock co. 19-24 in repertoire; opened to capacity houses; the star and co. gave evident satisfaction.——ITEM: Thompson and Woods install a permanent stock co. at Hathaway's beginning 25. The opening attraction, The Charity Ball.

LAWRENCE.—OPERA HOUSE (George W. Gallagher): Avery Strong co. 26-31.——COLONIAL (John F. Adams): Wright Huntington and co., Musical Johnstons, Jennings and Renfrew, Gaston and Coverdale, the Viviane, Raymond and Caverly and the Pankleba 19-24; very good bill; large houses.——NICKEL (John H. Oldfield): Mrs. Tom Thumb and co., Walter Percival and co., Ward and Mack, Smith Brothers, and pictures 19-24; big business.——BROADWAY (W. H. Stevens): Pearl Tangley, Labelle Troupe, Four Masons, Casey and Smith, Roser's dogs, and pictures 19-24; large houses.

LOWELL.—OPERA HOUSE (Ralph A. Ward): Blanche Ring in The Yankee Girl 26, matinee and evening, Billy 27, 28.——HATHAWAY (John L. Shannon): Dark 19-24; will open 26.——MERRIMACK SQUARE (J. F. Carroll): Ralph Whitehead, Frances Rubens and co., Grace Hathorne, Sam Barber, Kennedy and Mack, Annie McMann 19-24; capacity business. The Four Bounding Lukens, Ray Snow, Gibson and Ranney 26-31.——ACADEMY: Smith Brothers, Ward and Mack, Walter Percival and co., moving pictures 19-24; good business.

WORCESTER.—WORCESTER (J. F. Burke): William H. Turner in Father and the Boys 23, 24. Katie Did 26, 27.——FRANKLIN (J. R. Sheehan): The Final Settlement 19-24; drew good houses and pleased. Through Death Valley 26-31.——POLI'S (J. C. Criddle): Emilie Lea and the Lucifers, the Block Brothers, Belle Adair, Marion Garson in The Belle of Revelle, Wilbur Mack and Nella Walker; all made big hits.

HOLYOKE.—EMPIRE (T. F. Murray): The Wolf 19-24; in spite of the heavy holiday trading the house has been filled at each performance; Mr. Jeffrey, Miss Milliken, Mr. Thomas, Mr. Stafford, Mr. Darien, and Mr. Warner in the cast made the greatest hit of the season. Lovers' Lane 26-31.——ITEM: Evening 16 the High School boys gave a very finished minstrel performance in High School Hall.

GLOUCESTER.—UNION HILL THEATRE (Lothrop and Tolman): Klark-Urban co. 19-17; small houses. Plays: The Last Dollar, The Girl from Out Yonder, The Silent Partner, One Girl in a Thousand, Sold Into Slavery, A Romance of Open Hollow, and The Fatal Scar. Katzes and Phelan Musical Stock co. 19-24.

## MICHIGAN.

PORT HURON.—MAJESTIC (J. W. Brennan): In the Bishop's Carriage 9; good business and well received. Seven Days 11; an excellent co., to large house. Hanlon's Superbas 13.——CITY (Sam Hartwell): Sunny South 10; fair business and co. The Woman and This Man 11; one of the best of the season. Frances Starr in The Easiest Way 24. The Chorus Lady 25.

BENTON HARBOR.—BELL OPERA HOUSE (J. A. Simon, res. mgr.): St. Elmo 13; fair, to good business. Paid in Full 19; excellent attraction and fair business. In the Bishop's Carriage 21. U. T. C. 23. The Call of the Wild 25.——ITEM: P. G. McLean will open with stock co. here 29; Nan Bryant as star.

COLDWATER.—TIBBITS OPERA HOUSE (John T. Jackson): Wickersham lectures 22. Custer's Last Stand 26. My Cinderella Girl 29. Stetson's U. T. C. 30. Buffalo Bill's Wild West pictures Jan. 2. Lyman Howe's Travel Festival 6.

ADRIAN.—CROSSWELL OPERA HOUSE (C. D. Hardy): Ita, with a co. of vaudeville artists, 19-21; fair business; very good performances. Paid in Full 24. My Cinderella Girl 28. Stetson's U. T. C. 31. Third Degree Jan. 2.

BATTLE CREEK.—POST THEATRE (E. R. Smith): The Sunny Side 14; fair house; pleased. The Easiest Way 15; small house; fairly pleased. In the Bishop's Carriage 17; large houses; highly pleased.

KALAMAZOO.—FULLER (W. J. Donnelly): In the Bishop's Carriage 19; splendid co.; light business. Call of the Wild 20. Stetson's U. T. C. 27. The Third Degree 29.

BIG RAPIDS.—COLONIAL (Bartlett Dos): My Cinderella Girl 9 delighted and good returns. In the Bishop's Carriage 16; gave usual good satisfaction. Paid in Full 31.

IRON MOUNTAIN.—RUNDLE'S OPERA HOUSE (A. J. Rundle): Seven Days 14 pleased capacity house.

## MINNESOTA.

### ST. PAUL.

**Adelaide Thurston at the Metropolitan—Some Dates Ahead.**

Adelaide Thurston in Miss Ananias enjoyed fair business at the Metropolitan 15-17. This Woman and This Man, with Minnie Victorson, had a light week 18-24. Thomas Jefferson in The Other Fellow 25-31. Seven Days Jan. 1-7. Bright Eyes 8-14. The Old Homestead 16-21.

Virginia Harned in The Woman He Married had fair business at the Shubert 16-17. Dark 18-24. James K. Hackett 25-31. The Jolly Bachelors 1-7.

The Defender of Cameron Dam, exploiting events connected with the Deits case in Sawyer County, in Wisconsin, is having a big week at the Grand 18-24. Thurston 25-31. Checkers 1-7. Paid in Full 8-14. St. Elmo 15-21. Polly of the Circus 22-28. School Days 29-Feb. 4. Pinks O'Hara 5-11.

The Collie Ballet, Four Bishops, Maud and Gladys Finney, Reed Brothers, Earl and Curtis, Harvey-De Vora Trio, and Bison City Four provided a good bill at the Orpheum 18-24.

Sam T. Jack's Own co. and Nelson-Moran pictures were at the Star 18-24.

G. Edward Clarke was the soloist at the Symphony concert matinee 18. The St. Paul Symphony Orchestra, with sixty musicians, Conductor Rothwell and Manager Wagner, made its first road tour this week. The dates were Des Moines 21, Dubuque 22, and Chicago 23.

The New York Hippodrome Show will appear at the Auditorium for a week early in January.

JOSEPH J. PFISTER.

BLUE EARTH.—CONVERSE (F. S. Converse): Just a Woman's Way Sept. 29 pleased good returns. Hello Bill Oct. 12. Romeo and Juliet 24; fine co.; good business. The Wolf Nov. 18; good co.; big business. The Girl in the Kimono 14; biggest business of season. The Candy Girl Jan. 2. Tempest and Sunshine 21.

RED WING.—T. B. SHELDON MEMORIAL AUDITORIUM (W. A. Scott): Rosalind at Red Gate 8; excellent co., to fair house. Minneapolis Symphony Orchestra 12; excellent, to full house. Lyman Howe's pictures 16; very good; pleased full house. The Girl That's All the Candy 21. Adelaide Thurston in Miss Ananias 29.

WINONA.—OPERA HOUSE: Baby Mine 10 pleased large audience; Consuelo Bailey as Rose and George Probert as Alfred Hardy bore off the honors. The Cow Puncher 11 to a top-heavy house. The Other Fellow 16 to light


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business. A Bachelor's Honeymoon 25. The Winning Miss 28.

FARIBAULT.—OPERA HOUSE (Kaiser and Dibble): The Girl in the Kimono 15; good co.; fair house. The Climax 16. Lion and the Mouse Jan. 4. The City 20. The Other Woman 23.

CROOKSTON.—GRAND (T. R. Brown): The Climax 12; small house well pleased. A Bachelor's Honeymoon 16; very poor, to small house. Baby Mine Jan. 3. Henry Woodruff in The Genius 6. The Three Twins 13.

## MISSISSIPPI.

JACKSON.—CENTURY (S. J. Myers): The Bessie Abbot Grand Opera co. gave a delightful performance of Madame Butterfly 14 at advanced prices to large and appreciative house; Miss Villani in the title-role well received. The Lottery Man 15 pleased good business. Viola Allen 20. Girls 22. The Man on the Box 24. Sins of the Father 26. The Witching Hour 30. The Virginian 31. Arthur Donaldson Jan. 5. Billy Clifford 12. My Cinderella Girl 13. Cow and the Moon 14. Going Some 18. Graustark 19. Arizona 21. Nazimova 23. Flirting Princess 24. The City 25. Just Out of College 27. Madame Sherry 28. Servant in the House 31.

MERIDIAN.—OPERA HOUSE (L. Rothenberg): The Traveling Salesman 17 to a small but well pleased house. Black Patti 20 to a topheavy house. Halfback Sandy 23 by the Mississippi Agricultural and Mechanical College Dramatic Club. The Elks' Minstrels, by local Elks, 26.

GREENVILLE.—GRAND (W. Isenberg): Servant in the House 14 to fair house. Traveling Salesman, with Jolly Frank McIntyre and charming Gertrude Coghlan, 15 amused a large audience. Black Patti 16 to good receipts. Girl in the Taxi 29. Three Twins Jan. 11. Rebecca of Sunnybrook Farm 18.

BILOXI.—DUKATES (J. J. Corcoran): Motion pictures and latest songs drew large business 13-17, except 16. St. Elmo 16; very pleasing performance, to light business.—UNDER CANVAS: The Uncle Zeke co. 12, 13 in Uncle Zeke and The Love of a Woman; fair co.; capacity business.

VICKSBURG.—WALNUT STREET THEATRE (Henry L. Mayer): The Lottery Man 14; good co., to satisfactory business. The Traveling Salesman 16 repeated last season's success to good house. Girls 19. Viola Allen 21 in The White Sister; heavy advance sale.

COLUMBUS.—THEATRE (James W. Newby): The Servant in the House 15 to nice business. The Smart Set 22. The Virginian 27. The Girl in the Taxi 30.

CORINTH.—OPERA HOUSE (East and Bull): Smart Set 20 to poor house.

## MISSOURI.

### KANSAS CITY.

**The World and His Wife, The Climax, Moths and Sis Hopkins Here This Week.**

Always a welcome visitor to Kansas City, William Faversham added another success to his string of local victories in his presentation of The World and His Wife at the Shubert 18-24. Julie Opp as Teodora was charming in every sense and shared honors with Mr. Faversham. Don Julian was well played by H. Cooper Cliffe, while L. Rogers Lytton, Nina Herbert, Harry Redding, Frank Hollins, and Lionel Belmore were all excellent in other leading roles. Louis Mann in The Cheater 25-31.

The Willis Wood had The Climax 18-24 and, although seen here last season, this very interesting play was well received upon its second visit. Florence Webber played the part of Adelina Von Hagen to entire satisfaction and deserves the highest praise, while the assistance of Arthur Cortlear, Chester Barnett, and Thomas Sinclair was all that could be desired. The Fortune Hunter 25-31.

Moths was the Auditorium Stock bill 18-24, playing to very satisfactory week's business. Everett Butterfield as Correse scored the hit of his career here by his effective portrayal of the tenor and his hopeless love for the Russian princess. Carl Anthony in the heavy role of Zouroff was also splendid, while Harriet Duke in the part of the princess shared in the honors with them. Other leading parts were excellently played by Maude Atkinson, Dollie Davis, Tom Moore, Ralph Dean, and Jerome Storm. George Lask deserves special praise for some most attractive stage settings. Forty-five Minutes from Broadway 25-31.

Rose Melville paid her annual visit to the Grand 18-24, presenting the perennial Sis Hopkins to the usual good business. It is stated that this is the farewell tour of Miss Melville in this popular play, and if this is so there will doubtless be many regrets. "Sis" is just as amusing as ever and the presenting co. up to the usual standard. Three Twins 25-31.

William Rock and Maude Fulton were the topliners of a good bill at the Orpheum 18-24, their songs and dances proving a most decided hit. Other acts included Maurice Freeman and co., Merrill and Otto, the Six Flying Banvards, the Neopolitans, Golf Phillips, and the Frey Twins, all pleasing.

The Gillis had a Western play, The Last Trail, 18-24, and the change back to melodrama met with decided favor. Ferdinand Tidmarsh as the cowboy hero carried the leading role with dash and spirit, winning enthusiastic applause. Mabelle Van Tassel, Jean Rowley, Maud Norwood, and W. J. Nelson were well cast in other parts. The production was well staged and costumed. Harry Fields in The Shoemaker 25-31.

Pat White and his Gaiety Girls were the Century offering 18-24, opening to the usual big Sunday crowds. Both star and co. found an enthusiastic reception at each performance. The Washington Society Girls 25-31.

Sam Howe and the Love Makers were the Gayety attraction 18-24, playing to a succession of well pleased audiences. Howe, always a popular comedian here, added another success to his long string, the attraction being above the average in all departments. Robinson New Orusoe Girls 25-31.

Daniel J. Sullivan and co. headed the bill at the Empress 18-25, other acts being Jeanette Adler, Hayden, Borden and Hayden, Maxwell and Dudley, Murray's Dogs, and the Five Sugimoto Japs, all sharing in the applause. Business big.

The tour of the big New York Hippodrome Show will bring this big organization to Convention Hall for two weeks beginning 25. This gigantic production is promised intact as originally presented, and as Kansas City's big hall will seat ten thousand at each performance some record crowds are anticipated.

The Two Garcas, Spanish acrobats, and Ballstre's trained animal exhibition were the headline offerings at the Hippodrome 18-25 to the usual good business.

D. KENDY CAMPBELL.

ST. JOSEPH.—TOOTLE (C. U. Philley): The Jolly Bachelors, with Stella Mayhew, 11, 12; one of the best attractions seen here in years; fine co. and pretty chorus; handsome costumes and stage effects left nothing to be desired; Stella Mayhew scored a great personal hit; business crowded. Rose Melville in Sis Hopkins 17 pleased light business. The Three Twins, with Victor Morley and Bessie Clifford, 20, 21. The Fortune Hunter, with Ferd Niblo, 23, 24.—LYCEUM (C. U. Philley): Silver Threads, with Richard J. Jose, 11-14; good co. and presentation; Richard Jose's singing was a pleasing feature; business good. Pat White and his Gaiety Girls 15-17; excellent burlesque co.; Pat White is a real comedian; business good. Checkers 18-21. Washington Society Girls 22-24.—AUDITORIUM: Yiddish Opera co., with Ida Blum, 21.

JOPLIN.—NEW CLUB THEATRE (L. F. Ballard): Flower of the Ranch 14; fair co. and business. Three Weeks 18. U. T. C. 25. Goddess of Liberty 27.—JOPLIN THEATRE (Claude Thornton): Girl in the Taxi and Girl from Rector's coming.

DE SOTO.—JEFFERSON (Leon Herrick): Marion Stock co. 15-17; fair co. and business. Plays: The Waif of the Mines, The Hand of Cain, The Card King of Nevada, The Wizard of Wiseland 24.

HANNIBAL.—PARK (J. B. Price): Sinclair-Weber Stock co. in repertoire 12-17; co. and business fair. Plays: Cloverdale Farm, The Senator's Daughter, A Wise Member, The Crucifix, Dangers of Chinatown, The Golden Girl 22. Madame Sherry 24. St. Elmo 26.

POPLAR BLUFF.—FRATERNAL OPERA HOUSE (Jesse Reynolds): Madame Ellis co. 12-17; vaudeville; good co.; fair business. Wizard of Wiseland 23. Going Some 2. Squaw Man 7. Climax 11. Across the Great Divide 18. Blue Mouse 23.


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JEFFERSON CITY.—JEFFERSON (Joe Goldman): Moving pictures 14-16. Isle of Spice 17, matinee and evening; very good co. and business. Widow McCarthy 19; light business.

LEXINGTON.—GEYER GRAND (The Associated Theatres Co.): The Three of Us 15; good co.; pleased fair house. His Mother's Son 20.

## MONTANA.

BUTTE.—BROADWAY (James K. Heslet): Honeymoon Trail 17, 18. The Chocolate Soldier 22. Maxine Elliott 27. The Squaw Man 28. Max Figman Jan. 7.—FAMILY (Dick F. Sutton): Harry Cornell Stock co. in The Boss of the Ranch 18-24. What Women Will Do 25-31.

## NEBRASKA.

KEARNEY.—OPERA HOUSE (R. D. Garrison): The Roosters' Minstrels (local) 8, 9; good business and clever shows. The Climax 12; poor business but excellent attraction; snowstorm. The Traveling Salesman 13; good business and pleasing show. Shorgnard, violinist, afternoon, 18; excellent concert, to good business. Arizona 19; good business and the usual good performance by this attraction.

LINCOLN.—OLIVER (F. C. Zehrung): Y. M. C. A. course 14; good, to good house. The Jolly Bachelors 15, 16; excellent co.; capacity. The Climax 17. The Prince of Pilsen 21. McFadden's Flats 23, 24.—LYRIC (L. M. Garman): The Governor's Son 12-17; good, to good houses.

GRAND ISLAND.—BARTENBACH'S OPERA HOUSE (H. J. Bartenbach): Traveling Salesman 12; big business. Climax 14; fair business; good performance. Newlyweds 17; fine attraction, to good business.

NORFOLK.—AUDITORIUM (M. W. Jencks): My Dixie Girl 13; poor co. and business. Graustark 22. The Prince of Pilsen 23.

## NEW HAMPSHIRE.

PORTSMOUTH.—THEATRE (F. W. Hartford): Katzes and Foshan's Amusement Co. 12-17, presented A Knight for a Day. The Isle of Spice, The Show Girl, and Coming Through the Rye, to good business and satisfaction. Charles K. Harris co. 26-28.

## NEW JERSEY.

### NEWARK.

**Fine Offerings, But Light Attendance During Past Two Weeks.**

The Lily was presented at the Newark 12-17 by a cast that came as near being perfect as one would wish. Charles Cartwright played the Comte de Malgny, and his portrayal of the old rone was excellent. Nance O'Neil carried the honors, and responded to many curtain calls. Julia Dean scored as Christine. Others in the cast were: Alfred Hickman, Oscar Eagle, Elliott Dexter, Douglas Peterson, William C. Holden M. Rossi, S. G. Norweiun, Robert Benson, Antoinette Walker, and Ethel Grey Terry. The play and co. deserved much better attendance. Perhaps the small audiences are due to the holiday season. The Newark will be dark week of 19. Maude Adams 26, and Seven Days pays the first visit Jan. 2.

The Port of Missing Men was presented at the Columbia 12-17. The cast included Mabel Clark, O. E. Hallam, George B. Matison, Hugo B. Koch, Marie Lorena, J. L. Crane, E. H. Horner, and Phillip Lord. The White Captive 19, and Thomas E. Shea 26.

The Ben Tons proved to be a thoroughly enjoyable entertainment at Waldmann's Opera House, which was appreciated. The funmakers included James Rowland, Pete Kelly, Arthur Heller, James F. Lake, Fanny Thatcher, Pauline St. Clair, the Dandin Tenors. The Sporting Burlesquers 19. Christmas week, Vanity Fair co.

James H. Curtin's Broadway Gaiety Girls,

with the Moran and Nelson pictures, drew large audiences at the Empire Theatre 12-17. The Merry Whirl 19. Follies of the Day Christmas week.

Good programme at Proctor's 12-17. Sam Chip and Marry Marble, Frank Whitemore, Hardy and Wexford, the Four Koners Brothers, Mae Melville, Adolp Link, Frank Mayne and co.

Manager Putnam provided a good bill at the Court 12-17. Hamilton Coleman and co., Bertie Fowler, Cliff Daly Trio, Laurie and Aubrey, William Hoegel, Carson and Herbert, Al. Herman, Margaret Bennett and co., A. W. Forsey, and the Carrolls.

The Arcade had a "trunk mystery" 12-17, others on the programme were: Stone and Hayes, Nick Conners, Bertha May, Myron Winslow, Robert De Vini, Street and Walker, Ben Harrigan, the Towle Trio, and Marie Young.

B. F. Proctor adds another theatre to his string of Newark playhouses, by taking a lease on the Colosseum. Their will be inaugerated Christmas Day a series of Sunday performances, and the result will be watched with interest.

Inspection of all the Newark theatres by the Aldermanic Committee on Construction and Alteration of Buildings resulted in the stamp of approval being placed upon all of the buildings with one exception.

The second of the series of four concerts by the Kneisel Quartette, given D. in Wallace Hall 17, is anything, more interesting than the first, embracing a wider range in the nature of the compositions interpreted and showing the great versatility and art of these players. The solo number, the Bach sonata in D major was beautifully rendered by Willem Willeke. A large audience present and greatly pleased. The third of series will be given Feb. 2.

GEORGE S. APPLEGATE.

## JERSEY CITY.

### Ann Swinburn Popular Here as Elsewhere—The Week's Record and Gossip.

The Climax was presented at the Majestic 19-24 to very good business. Ann Swinburn was featured as Adelina, and her voice was charming. Howard Lang as the music teacher was excellent. Thomas Fallen as the doctor, and Cerney Christie as Pietro were capital. The play was presented in a spirited manner and gave the best of satisfaction. Louis Shea in The Rosary 26-31. Rose Stahl in The Chorus Lady Jan. 2-7.

Willa May Spooner and her popular stock co. appeared in A Child of the Regiment at the Bijou 19-24 to excellent patronage. The play was presented in a most careful manner as to scenic scenery and accessories, and brought out Miss Spooner to the best possible advantage. Miss May Spooner as Mary Meredith was splendid, as the part is one that fits her perfectly. Raymond Whittaker as the soldier hero was on the job and again scored. Harold Kennedy as the English Army officer was very good, and Lloyd Barrett as the villainous paymaster was capital. Florence Hill in the name part again gave a finished characterization of the little maid, and there is no doubt of her claim to the title of a finished ingenue. Edwin Curtis as the old Indian fighter was the same as in every other part he has played since the co. opened here—immense. The small parts were well handled. Cinderella and the Prince 26-31.

The Brigadiers played a return at the Bon-Ton 15-17 to usual big business. Miner's American drew crowded houses 19-21 and gave a lively show. Teddy Simonds is the star and does a sketch called A Golden Wedding, in which he is assisted by six people. It is a fantastic skit and went big. A rube quartette—George Howell, Thomas Lockwood, Chester Nelson, and Felix Krusch—made a hit. One of the best acts in the olio was by Leo and Viola Doherty in a talking act. Dave Marion's Dreamland Burlesquers 22-24. The World of Pleasure 26-28. Broadway Gaiety Girls 29-31.

Rose Stahl will play her farewell in The Chorus Lady at the Majestic here Jan. 2-7. She will commence rehearsals of Maggie Pepper after Jan. 7.

Cecil McAdow, press agent for Manager Frank R. Wenderoth's two theatres here—the Majestic and Academy of Music—is devoting considerable time to the Academy, where a most successful season of vaudeville and moving pictures are now at its height. Harvard and Cornell were the headliners here 19-21 in an operatic sketch, and it was one good that the Olympians allowed the act to pass up.

The Kings' Minstrels gave a benefit at the Majestic Theatre 18 for benefit of the Newark Bay conference.

Harvey Smith, of The Awakening of Helena Richie co., has been home for a week here while the co. laid off.

WALTER C. SMITH.

**BURLINGTON.**—AUDITORIUM (Charles M. Lansing): The Wagenhals and Kemper co. presented Seven Days 15. It was by long odds the leading hit of the local season. The ex-cellent co. deserves the highest commendation for good work; the cast included Willard Louis, Jessie Mackey, William S. Lyons—well remembered for his admirable characterization of James Smith in Paid in Full. Claire Grenville, Harriet Worthington, Helen Cullinan, Ida Waterman, Fred Consina, Thomas J. McMahon, and Harry McFarden. Scenery and stage settings in keeping with the excellence of the co. Fred and Annie Pelot, in a comedy juggling and talking act, delivered the goods and received well-deserved applause from the capacity audience attending the vaudeville performance given 17. Others on the bill deserving mention were pretty and dainty Alice De Garno, whose novelty aerial act made a decided hit. Vandeville 24. Human Hearts 26.——ITEM: With the approach of the holiday season business at the picture places is on the wane. J. WILL BURR.

# NEW YORK.

## BUFFALO.

### The Thief Well Presented and Company Made Hit—The Star and Teck Dark.

Both the Star and Teck were dark 19-21. Francis Wilson in The Bachelor's Baby 22-24.

The Thief was the attraction at the Lyric 19-24 and was accorded a splendid reception. The presenting co. was capable and good business rewarded their efforts.

At Shea's 19-24 Valerie Bergere Players, Jane Courthope and co., Nichols Sisters, World and Kingston, Onetti Sisters, Josephine Jey, Clifford and Walker, Pope and Uno and Kinetograph.

The Midnight Maidens, with Harry Emerson, was at the Garden 19-24 and gave a good performance to good business.

Sam Sidman in The Passing Parade was at the Lafayette 19-24. Mr. Sidman is an exceptionally clever comedian and is surrounded by a capable co.

Victor Calvert, who is meeting with great success in his lecture tour, especially with "Oberammergau and Its Passion Play of 1910," was in town for the holidays.

A merry Christmas and a happy New Year to all. F. T. O'CONNOR.

**ALBANY.**—HARMANUS BLEECKER HALL (J. Gilbert Gordon, res. mgr.): The House that Jack Built 16, 17; a very creditable performance by local players; drew packed houses. Yale College Dramatic Club in Il Ventaglio 23. Henry Kolker, who recently appeared here with the New Theatre co., opens his starring tour 26, under the direction of Henry W. Savage, appearing in The Great Name, a comedy by James Clarence Harvey. Sothern-Marlowe (in Shakespearean repertoire Jan. 2.——EMPIRE (James H. Rhodes, res. mgr.): The College Girls were popular and packed the house 15, 16; Joe Fields scored his usual big hit; his work is about the average and won much well deserved applause; the balance of the co. was commendable. Joe Hurtig's Ginger Girls, featuring Ed. Lee Wrothe, presented a good bill and drew packed houses 19-21. Rose Sydell co. 22-24. Fads and Follies 26-28.——GAIETY (Oliver H. Stacy): Week 19-24: Edmund Hayes and his Wise Guy in Society farce scored a big hit; he has the assistance of a large and sprightly chorus; the Nelson-Moran fight pictures was the extra feature; packed houses continued entire week.——PROCTOR'S (Howard Graham, res. mgr.): 19-24: The following vaudeville numbers pleased crowded houses; Wheeler and Harcourt, Newman, Barry and Johnson, Mlle. Adria Weschick and La Due, Morris and Daly, James Grady and co., Allie Gilbert, Allor and Barrington, Gus Williams, and moving pictures.——MAJESTIC (Emil Deltchebe): Vaudeville and pictures; large attendance week 19-24.——ITEMS: Manager Gordon, of Harmanus Bleecker Hall, has received a huge Christmas tree from the farm of Marie Dressler at Windsor, Vt. The tree will be set upon the stage after the Christmas day matinee of Miss Dressler in Tillie's Nightmare and the members of the co. will receive presents from the tree.—The Albany and Troy Amusement Co. at their meeting last week re-elected J. J. Carlin as general manager of Maple Beach Park; it is a just compliment to his excellent management of the resort the past two years.—Frederick T. Cardoza, a talented young journalist of this city, has an interesting bit of fiction relative to newspaper life in the "All-Story Magazine" for January.—Clarence R. Jones, late of the vaudeville stage, now a resident of this city, has published a new song, "If I Only Was a Pittsburgh Millionaire."—The Girl and the Drummer, featuring Otis Harlan, comes to the Hall 29-31.—William Raymond Hill was in town this week in the interests of Marie Dressler.

GEORGE W. HERRICK.

**ELMIRA.**—LYCEUM (Lee Norton): Chicago Stock co. 15-17; large and well pleased houses. Plays: Clothes, Strongheart, The Straight Road, The Climbers, Caste, and The Step Child. Sweet Sixteen 25.——MOZART (G. W. Middleton): The Robyns-Dorner Players gave a splendid production of Saphe 19-24 to good business; Emily Smiley was delightful in the title-role; Allen Holuber as Jean Gaussin was strong; Charles H. Haines scored as Flamant; Harry Wilgus supplied fun aplenty as Uncle Cesaire; William Robyns as Hettema, and Josie Sisson as Madame Hettema were excellent, and good work by Maurice Stanford, David Rogers, Vera Townsend, Geraldine Russell, Lillian Campbell, Ida Guessford, Edna Thomas, Zepjle Pollard, Walter Bohme, Adrienne Robyns, and Louis Narcissenfeld also contributed much to the production. Out of the Fold 26-31.——ITEMS: Vera Townsend joined the Robyns-Dorner Players at the Mozart 19. Big Sautelle, who sold his well-known circus four years ago and retired to Homer, N. Y., near here, has decided to return to the profession. In conjunction with Oscar Lowanda, of the Hippodrome, N. Y., he will launch a new circus, starting from Homer May 1.—The Mozart Theatre orchestra, under the leadership of Professor Theodore Kershaw, has become a pleasing feature of the Robyns-Dorner stock season at that house.—The Family Theatre has been closed for alterations.—"Dan" Quinlan is spending the holidays at his home in this city.—George Murray has joined George Evans' Minstrels.

J. MAXWELL BEERS.

**ROCHESTER.**—LYCEUM (M. E. Wolf): Dossenbach's Orchestra 19 pleased a large house. Francis Wilson in The Bachelor's Baby 20 played to big business. Cornell Musical Clubs 21 rendered the usual programme of college songs to a good house. The Alumni Players in Classmates 22: won well-deserved praise for the manner in which they presented so heavy a play. They gave a smooth and finished performance. Homeward Bound 24. The Fortune Hunter 26-31.——BAKER (F. G. Parry): East Lynne 19-21: by the size of the houses this piece has lost none of its drawing power. Time, the Place and the Girl, with its tuneful music and comedy, drew well 22-24. Ninety and Nine 26-28.——CORINTHIAN (H. Jacobs): The Behman Show with a good chorus and clever comedians proved entertaining to the patrons of burlesque 19-24.——ITEMS: The recently organized Theatrical Managers' Association, of this city, held its first dinner 22 at the Hotel Seneca.——Eugene Walter, whose new play, Homeward Bound, had its premiere here 24, was one of the guests. Several managers from New York city were also present. H. G. EIMMER.

**SCHENECTADY.**—VAN CURLER OPERA HOUSE (Charles G. McDonald): The Soul Kiss 15, 16; greeted by small houses, due to inclement weather and the absence of the one who made the play famous, Adeline Genee; Novitta played the leading part. Taylor Stock co. 19-24. Way Down East 26. Marie Dressler in Tillie's Nightmare 28.——MOHAWK (Charles T. Taylor): Irwin's Big Show "came back" 8-10 vastly improved and was greeted by large houses; those who had the leading roles were Ida Crispi, Margaret Bennet, and Larry McCale. The College Girls scored the biggest kind of a hit 12-14; the offering is better than last year and "that's going some." The leading roles were in the capable hands of George Scanlon, Joe Fields, Andrew Tombes, Klara Hendrix, Florence Mills, and Belle Dixon. Irwin's Majesties 15-17. Rose Sydell's London Belles 19-21. Ginger Girls 22-24. Behman Show 26-28.——MAJESTIC (Counihan and Shannon): A Ragged Hero 12-17; business fair. Camille 19-21. Home Ties 22-24.

NATHAN SAHR.

**SYRACUSE.**—WIETING (John L. Kerr): Henrietta Crosman in The Duchess of Sods 16, 17; worked hard and displayed her usual cleverness in a play only mildly amusing; business good. Lyman H. Howe's pictures 25. Cyril Scott in The Lottery Man 26-31.——BASTABLE (S. Bastable): Maude Adams in What Every Woman Knows 15; greeted by a big house at advanced prices. Human Hearts 16, 17, with Henry J. Gorsey, a Syracusean in his original part of Jem Mason, to the usual good business. Francis Wilson in The Bachelor's Baby 19 was capital and drew a large audience; Baby Davis, Edna Bruns, and Clarence Handyside were popular. The Time, the Place and the Girl 20, 21 drew fairly. East Lynne 22-24. The Turning Point 26-28. The Ninety and Nine 29-31.

E. A. BRIDGMAN.

**PALMYRA.**—OPERA HOUSE (H. L. Averill): Human Hearts 15; very good performance; fair business. Vaudeville and pictures, with Arthur Benson, German comedian, and Lloyd Garrison, soloist, 17; good programme to packed house. St. Elmo 19; very good to fair business. Vaudeville and pictures, with Will Fox, blackface comedian, and Lloyd Garrison, soloist, 21. Vaudeville and pictures, with Miller, comedy juggler, 24. Peck's Bad Boy 26. Guy Brothers' Minstrels 28.——ITEM: Prince Nelson and Frasco, wire walkers, who have been rehearsing here, started out on their regular season 21.

**SARATOGA SPRINGS.** — BROADWAY (J. C. Graul): The Soul Kiss 17; well received by a good audience; Madeline La Fare, Glen Ellis, Louise Kay, Thomas S. Van, Sam M. Lewis, Harry A. Henshaw, and Winfield S. Freeman are entitled to mention. The Thief 20.——PONTIAC (J. C. Graul): Three acts of vaudeville and illustrated songs changed every other day and motion pictures changed daily continue to draw large and well pleased audiences.——ITEMS: The Soul Kiss co. rested here 17-25.—At the Lyric Steve Blower is making a big hit with Lammee's latest and greatest success, "Just Let Me Prove My Love to You."

**OSWEGO.**—RICHARDSON (Earl Burgess): Maude Adams in What Every Woman Knows 14; one of the greatest attractions ever here and deserved far better business. Francis Wilson in The Bachelor's Baby 21. Vogel's Minstrels 26, matinee and night.——ITEM: Manager Burgess left for St. Paul, Minn., 17, and it is doubtful if he returns to manage the Richardson. Mr. Burgess made many friends during his brief stay in Oswego who were sorry to see him leave, but who wish him success in his new home.

**ROME.**—LYRIC (Edward J. Gatley): The Clarence Sisters and Brother in a spectacular scenic and character change act, which was good; Jarvis and Martyr, comedy jugglers; Lowe Sisters in a refined musical act; and Fred Knapp, comedian, 15-17. Harry Schroeder and co. in The Lobster and the Wise Guy, Three Fredericks, acrobatic and aerial act; Butler and Clifford in a Western musical act, A. J. Perrell, artist illustrator, 19-21. The Cat and the Fiddle 27.

**BINGHAMTON.**—STONE OPERA HOUSE (Fred Gillen): Howe's pictures 15; good attendance. The Cat and the Fiddle 16; fair house. The Thief 17 attracted good house; excellent satisfaction; Lynn Osborn as Raymond Legardes showed much ability; Earl McLelland as the ex-judge did well. College Days 21. The Masque 22. Myrkle-Harder co. 26-30.

**UTICA.**—MAJESTIC (J. O. Brooks): Dark 19-25.——SHUBERT (W. P. Fitzgerald): De Haven Sextette, a musical sketch called The Understudy, Al. Carlton, Dunbar and Turner; good business and bill pleased 12-17.——ITEM: Manager Fitzgerald purchased 5,000 Red Cross stamps, one of which will be used on every ticket sold by the Shubert.

**NEWARK.**—SHERMAN OPERA HOUSE (Frank B. Moody): Rip Van Winkle characterized by Mr. and Mrs. Sprague 19; good, to light business. Esmeralda, which they were to present 20, was canceled. Buffalo Bill and Pawnee Bill's Wild West pictures 21. Guy Brothers' Minstrels Jan. 2.

**PENN YAN.**—SAMPSON (C. H. Sisson): Fun in a Theatrical Office 15 (local); capacity. St. Elmo 17 pleased S. R. O. Schlonsky's Hungarian Orchestra 21; splendid attraction; light business deserved better. The Missouri Girl 26. The Time, the Place and the Girl 29. Guy Brothers' Minstrels Jan. 2.

**CORTLAND.**—THEATRE (L. M. Dillon): College Days 14; fair house. Vogel's Minstrels 21. A Gentleman from Mississippi 26.——CONSERVATORY HALL (Darby and Beatly): Leland T. Powers 16; fine programme; fair business.

**AUBURN.**—JEFFERSON (Ernest J. Lynch): Time, Place and Girl 19; good business. Cornell Masque 22; excellent house. East Lynne 25. Cat and the Fiddle 29.——BURTIS GRAND (J. N. Ross): Vaudeville 26-31.——BURTIS AUDITORIUM (J. N. Ross): Music Festival 26.

**PLATTSBURGH.**—THEATRE (M. H. Farrell): Perry Stock co. (except Tuesday), good house; satisfactory performance. Alias Jimmy Valentine 15 pleased large house. Third Degree 22. King-Lynn Stock co. 26-31.

**GENEVA.**—SMITH (F. K. Hardison): Paid in Full 15 pleased good house. Time, the Place and the Girl 17 drew fair house. Cornell Masque 23. St. Elmo 26. White Squaw 28. Myrkle-Harder Stock Jan. 12-17.

**PERRY.**—AUDITORIUM (Max Andrews): The Vulture 22. Peck's Bad Boy 23. Missouri Girl 29. Guy Brothers' Minstrels 31.——ITEM: Business good for better class of attractions.

**GRANVILLE.**—PEMBER OPERA HOUSE (T. A. Boyle): East Lynne 14; poor co. and business. The Thief 20. Mother and Son.

**OWEGO.**—TIOGA THEATRE (J. A. Lane): Vogel's Minstrels 21; good house; fair performance. The White Squaw 28.

**GLENS FALLS.**—EMPIRE (J. A. Holden): The Message from Reno 26 canceled.

**WAVERLY.**—LOOMIS OPERA HOUSE (B. L. Winters): The Missouri Girl 24.

**WELLSVILLE.**—BALDWIN'S (Inter-State Amusement Co.): Lyman Howe's pictures 21.

**NEWBURGH.**—ACADEMY (Fred M. Taylor): The Old Homestead 26.

# NORTH CAROLINA.

**ASHEVILLE.** — AUDITORIUM (S. A. Schloss): Al. H. Wilson 23. Frederick the Great Jan. 2, 3.

GEORGE
LYDECKER
67 W. 33d St., N. Y. Telephone connection

# NORTH DAKOTA

**BISMARCK.**—BIJOU OPERA HOUSE (H. L. Vesperman): Our New Minister 16; fair co. and business. The Climax 16; good co.; fair business. The Squaw Man 22.

# OHIO.

## CINCINNATI.

### Raymond Hitchcock at the Opera House—Barney Gilmore a Favorite at Heuck's.

The musical revue, Miss Nobody from Starland, opened at the Lyric 18 and was well received.

Raymond Hitchcock in The Man Who Owns Broadway opened at the Grand Opera House 19. The Forepaugh Stock co. is presenting, for the first time in Cincinnati, A Bachelor's Honeymoon. Charles Mackay, who has been absent for several weeks, returned this week, playing the title-role.

The Orpheum and the Columbia both have fine bills 19-25; also the Empress.

The attraction at Heuck's is Barney Gilmore in Kelly from the Emerald Isle. Gilmore is a great favorite here and, no doubt, will play to crowded houses.

The Cherry Blossoms opened at People's 18.

A. J. McNAIR.

## TOLEDO.

### The Payson Players Successfully Presented Camille—Auditorium Stock Season Closed.

After many requests from patrons of the American, Camille was given a very fine presentation by the Payson Players 18-24. The well played production was the result of hard work by the entire co. and the stage director, James Bonbel. Rachael May Clark's Camille was a complete surprise to even her most ardent admirers. In the climax of the third and fourth acts the clever actress demonstrated her powers and was obliged to respond to many curtain calls with Herbert Bethew, who as Armond Duval was cast in one of the best parts he has had with the co. and played it in a highly satisfactory manner. Madame Prudence was cleverly played by Sulu Ellsworth, and the Nanine of Ethel Hamerick was most pleasing. Other members who deserve credit for painstaking work were Mary B. Hurst, Catherine Lee, James Rose, Guy Harrington, William La Rose, Eddie Menlove, and James Bonbell.

Richard Carle in Jumping Jupiter will be the attraction at the Valentine 26.

The Auditorium Stock co. closed their season 17 after the performance of Soldiers of Fortune and left for Louisville, Ky., where they will open 25 at the Walnut Street Theatre. The Wolf will be the Christmas attraction at the Auditorium.

The Red Mill pleased fair houses at the Lyceum 18-21. Smart Set 22-24. Buster Brown 26-31. E. M. HERR.

**URBANA.**—CLIFFORD (Edward Clifford): Lena Rivers 26. Pictures between times continue to good business.——ITEMS: Business is good with Willoughby and Glick's Wonderland and Holding and Rattmilder's Orpheum.—Harry H. Williams, several seasons manager of Market Square Theatre, who is in the United States mail secret service, is spending his vacation with his family here.—Cassius E. Holliday has joined the Rosar Mason Stock co. for advance.

WILLIAM H. McGOWN.

**SPRINGFIELD.** — FAIRBANKS (Karl H. Becker): Billie Burke in Suzanne 15; Miss Burke was charming, and with her excellent support delighted a large audience. The Third Degree 17; cast good; pleased fair business. Al. G. Field's Minstrels 26. Lyman H. Howe's pictures 27. Seven Days 28.——GRAND (Springfield Theatre Co.): Peck's Bad Boy 26.——NEW SUN (Sun Amusement Co.): The Musical Goolmans, Rose Kendall, Fuller-Rose and co., Eva Mudge, and Scott and Wallace 19-24 and drew large houses. Six Musical Spillers, Mr. Guise, Hytack Japs 26-31.

**LIMA.**—FAUROT (L. H. Cunningham): The Earl Stock co. 12-17 played to successful business and gave good satisfaction. The Wolf 26.——ITEMS: Great interest is shown in the announcement that Mrs. Fiske will soon delight Lima with her Becky Sharp.—E. F. Maxwell, manager for Clifford and Rowland's Rosary (Eastern co.), is spending the week with his family in Lima. Mr. Maxwell was at one time manager of Faurot.

**STEUBENVILLE.**—GRAND (A. M. Morley): The Gay Morning Glories 17; fair returns; best of its kind this season. The Wolf 28. Field's Minstrels 30. Howe's pictures Jan. 7.——NATIONAL (W. C. Hartshorn): Excellent bill pleasing good business 19-24. Acts: Virginia Lawrence and co., Florence Arnold, Juggling Jordans, Alvino and Rialto, Musical Graces, Dalton and Latour, Hays and Raymond co., Billy Munn, and Mysterious Edna.

**HAMILTON.**—SMITH'S (Tom A. Smith): Polly of the Circus 19; good business; first-class performance. A Trip to the Catskills 19-21 (local); big houses. Al. G. Field's Minstrels 25. The Squaw Man 28. Charles Meakins and Mabel Wilbur in The Merry Widow 29. Jeanne Towler in Three Weeks 31. Harry Bulger and The Flirting Princess Jan. 1. Virginia Harned in The Woman He Married 4. Julian Mitinge 8.

**PORTSMOUTH.**—GRAND (Fred Hisley): Al. Field's Minstrels 17, matinee and night; excellent satisfaction; big business. Rossline at Red Gate 26. The Squaw Man 31. The Man of the Hour Jan. 2.——NEW SUN (R. E. Russell): Had a very good bill week of 12 and played to fair business.——MAJESTIC (Albert Reininger): Continues to do good business.——ITEM: Ernest Molster, stage-manager at the Majestic, has resigned.

**BUCYRUS.**—OPERA HOUSE (W. F. Gebrisch): The Passion Play (pictures, staging and lecture) 14, 15; fair entertainment and business. The Squaw Man 16 pleased fair house. The Wolf 23. Cuban Musical Comedy co. 29. The Girl in the Taxi Jan. 4. The Soul Kiss 5. The Girl of the Mountains 13. Welsh Ladies' Choir 16. Daniel Boone on the Trail 17.

**CRESTLINE.**—OPERA HOUSE (George H. Beck): Shannon Brothers' Stock co. 5-7 presented The Banker's Child. The Girl from the West, and What Money Will Do; co. and business good. At Sunrise 15 failed to appear or notify. High Rollers 27. Farmers' Institute Jan. 2, 3. As Told in the Hills 6. A Girl of the Mountain 13.

**DELPHOS.**—GRAND (Nat. S. Smith): Gladys George Stock co. closed successful week 17; co. excellent and gave splendid satisfaction. The Wolf 20; one of best of season; cast

superb; every character strong. Seven Days Jan. 14.——ITEM: Blanche Kettlewell, a local soprano soloist, given ovation at concert given by Blue Bells Concert co. 12.

COSHOCTON.—SIXTH STREET THEATRE (John Williams): Hyde's Theatre Party 8-10; good co.; fair business. Red Mill 15; capacity house; pleased. Texas Ranger 16; carry their own band and orchestra. Man of the Hour 21. The Flaming Arrow 31; carry band and orchestra.

NEW PHILADELPHIA.—UNION OPERA HOUSE (A. A. Bowers): Ward and Vokes 13; good co.; pleased full house. Man of the Hour 22. The Flaming Arrow.——ITEM: Memorial services, New Philadelphia Lodge B. P. O. E., No. 810, held 4; eulogy by Judge M. V. Ream.

PIQUA.—MAY'S OPERA HOUSE (Charles H. May): The Flirting Princess 15 to good business; fine performance. Polly of the Circus 19 pleased good house. The Squaw Man 21. The Red Mill 27.

ALLIANCE. — COLUMBIA (William E. Davis): The Gay Morning Glories 21 pleased good house. A Texas Ranger 28. Irene Jeavon's Stock co. 26-31. Keyes Sisters Stock co. Jan. 2-7.

URBICHSVILLE.—CITY OPERA HOUSE (Elvin and Van Ostran): The Gay Morning Glories 16 pleased a full house. Dare Devil Dan 28. The Texas Ranger 29. The County Sheriff Jan. 4.

CHICAGO.—OPERA HOUSE (Fred Layer): ITEM: Morrison and Boose, who have been exhibiting motion pictures and vaudeville at this house, disappeared 18, failing to pay co.

CAMBRIDGE. — COLONIAL (Hammond Brothers): A Texas Ranger 15; fair attraction and house. The Man of the Hour 23. The City 27.

BELLEFONTAINE.—GRAND (C. V. Smith): The Squaw Man 12 to good business; excellent attraction. The Wolf 22.

KENTON.—GRAND (S. H. Brick and Dr. Binckley): The Man of the Hour 14; fair sized house and good attraction.

NORWALK.—GILGER (W. A. Roscoe): The Keyes Sisters Stock co. opens a week's engagement 26.

ELYRIA.—THEATRE: Seven Days 30.

## OKLAHOMA.

GUTHRIE. — BROOKS' OPERA HOUSE (J. M. Brooks): My Cinderella Girl 15; good co., to good business. Just Out of College 25. Viola Allen 29.

SAYRE.—AUDITORIUM (B. F. Williams): Bill Bittner's play, The Fatal Wedding, 16, pleased fairly good house.

## OREGON.

### PORTLAND.

**Praise for Louise Rial and Donald Bowles—Dillon and King Laugh Producers.**

Florence Roberts in The Nigger was the attraction at the Heilig all week, opening 11, and played to good houses. Florence Roberts as Georgiana Byrd has little opportunity to display her powers as an emotional actress, but her one big chance in the third act she makes the most of. Louise Rial deserves a word of praise for her excellent work. The Burgomaster 23.

Otis Skinner's successful comedy of two seasons ago, The Honor of the Family, was the Baker Stock co.'s offering for the week of 11. Donald Bowles appeared in the role of Phillip Bridau and gave an exceedingly clever performance. It is Mr. Bowles' last week with the co. and he received ovations at every appearance. Although theatre business all over the city has been affected by the early shopping movement, still the Baker has evidently done its share and The Honor of the Family played to good houses all week. Mabel Cameron gave a delightful portrayal of Flora, while John Burton as Jean Jacques Rougret was a close second. His performance was without a flaw and stood out with wonderful distinctness. High Dillman as Gilet and Beatrice Nichols as La Vedie, each contributed to the development of the more or less extravagant complications of the plot. The scenic vestments and costumes were up to the regular Baker standard. Charley's Aunt 18. The Dollar Mark 25. Girls Jan. 1.

A Broken Idol entertained large audiences at the Bungalow week opening 11. The music was good, the lines humorous, the costumes brilliant and girls pretty. Nancy 18, followed by Ole Olson 25.

The Lyric attraction week 12 was intended to make the audience wake up and laugh with the rest of the good humored people of the world, and as a laugh producer Dillon and King in Morocco was a success. The Tourists 19. JOHN F. LOGAN.

SALEM.—GRAND (John F. Cordray): U. of O. Glee Club 12; excellent; fair house. The Burgomaster 13; excellent co.; good business. A Night Off 14 and Hearts of the Blue Ridge 15 pleased small audience. A Broken Idol 19. Bevani Grand Opera co. 30.

## PENNSYLVANIA.

SCRANTON.—LYCEUM (Thomas M. Gibbons): The Cat and the Fiddle 15; co. and business excellent. Henry Watson as Happy, Rose Boyland as Polly, and Arthur Boylan as Bobby were excellent and made individual hits, receiving numerous curtain calls. The Nigger 26, 27 with matinee. Lew Dockstader's Minstrels 28, with matinee. Passing of the Third Floor Back 29. Henrietta Crosman in Anti-Matrimony 30. Wright Lorimer in The Shepherd King 31, with matinee.——NEW ACADEMY (J. H. Docking): The Poli Stock co. gave Dora Thorne week of 19 to very good business. Grace Huff in the title-role and Harold Claremont as Roland Earle were at their best, scoring individual hits, and were accorded numerous curtain calls. Grace Huff has become a prime favorite here. Gilberta Faust as Valentine Charters, Catherine Francis as Bessie Butterworth, William Gerald as Bonesett Braker, Duncan Penwarden as Prince Borgese merit special mention. The others: George McEntee, John F. C. Carleton, Irwin Lancaster, James J. Brennan, and Ada Sherman. The staging was excellent. The Great Ruby 26-31.——POLI (J. H. Docking): An excellent bill for week of 19, with Agnes Scott and Henry Keane in Drifting, scored. Madame Adelaide Herrman as Cagliostro. Mack and Orth, the Three Vagrants, Miller and Lyle, Artuso, and pictures to excellent houses.——COLUMBIA (G. Nelson Teets): The Brigadiers in The Perfume Bath and Rubber Land 19-21; co. excellent, to good business. Harry McAvoy, Anna Meek, and Lillie Stevens were featured, and made good. In the olio: Ali, Hunter and Ali, "Novelticsea" merit special mention. Moulin Rouge Burlesquers in A Night at the Moulin Rouge and O'Fellow and Drescenova 22-24; a very good co., to good houses. Joe Emerson and Clara Raymond were excellent, and made hits, and were accorded many encores and curtain calls. Prevost and Brown merit special mention. Dave Marion and his Dreamland Burlesquers 26-28. Miner's Americans in The Trial of the Girl in Blue and Teddy, the Silver King, 29-31.——ITEMS: Willard Blackmoor, leading man of the Poli Stock co., has resigned. —Harold Claremont is the new leading man.—Sweeney and Rooney, two Scranton boys, doing a novelty dancing act, and meeting with big success in the West, have just finished an extensive tour there, have signed with Gallagher and Shean's Burlesque Show, opening in Rochester, N. Y., Jan. 9. The team are spending the holiday with their friends here.

LANCASTER.—FULTON OPERA HOUSE (C. A. Yecker): The Round Up 15-17; four performances; fair business; fine staging and excellent satisfaction; the leading parts were well performed by Ripley Holmes, Mitchell Harris, Joseph M. Dothlan, Sidney P. Cushing, Grace Benham, and Paula Gloy. A Royal Slave 19 gave satisfaction to light business. Billie Burke in Suzanne 21 pleased a large audience; support and staging very good. The Firing Line 26. The Girl of the Mountains 27. The Merry Widow 30. The Country Boy (Press Club benefit) 31.——FAMILY (Edward Mosart): In their sixteenth week the Joseph King Stock co. produced A Bachelor's Honeymoon 19-24 to good-sized and well-pleased audiences. The principal parts were well taken by Emily Lascelles, Edward Van Sloane, Edward Delany, John B. Mack, Aubrey Noyes, Anna C. Turner, Edward O'Connor, Emmet Brandon, Florence I. Nelson, Edward Haverly, John Raymond, and James Wilson. The Two Orphans 26-31.——ITEM: Victor O. Woodward, manager of the Sandusky Theatre, Sandusky, O., on his way to New York spent a few days at his old home in this city 20-22; for a number of years he was treasurer of the Fulton.

READING.—ACADEMY (Phil Levy, res. mgr.): Seven Days 17 (return) to good business. Testimonial to Anna M. Shearer (local) to crowded house. The Girls from Dixie 20; burlesque organization of merit, to two very good houses; Gus Adams and George Guhl were the clever comedians; the distinct feature was an Oriental dance by Lillian Keeley assisted by the chorus. Billie Burke in Suzanne 22. A Royal Slave 23. John E. Dodson in The House Next Door 26, with matinee. The Merry Maidens 27. Mrs. Fiske in Becky Sharp 28. Madame Sherry 29. The Merry Widow 31. The Country Boy Jan. 1.——OPERA HOUSE (C. C. Keeney): The Grand Stock co. played Dr. Jekyll and Mr. Hyde to capacity 19-21; Claude Daniels played the dual role in an excellent manner, and the rest of the cast, including Irene Myers, supported him in almost faultless style; in order to permit the players to eat their Christmas dinner at home the theatre was closed 22-24. The County Sheriff 26-28.

CLEARFIELD.—OPERA HOUSE (Thomas E. Clark): County Institute 12-15; Dr. McQueen on The Land Where Roosevelt Hunts; a very pleasing illustrated lecture on Africa. Dr. Cadman on A Puritan of Two Continents; Whitney Quartette; capacity business every night. Missouri Girl 17, matinee and night. The Love Pirate 19. Two Americans Abroad Jan. 2. Flaming Arrow 12. The Climax 16. Red Mill 20. Vaudeville 19-24: Hanson and co., magicians, Richards and Beverly, sketch, Heidelburg Four, singers, Fred Werner, comedian.——ITEM: Senator Gore, who was to lecture here 15, wired that he would not be able to get here till 16. House filled 16, when another wire was received saying that he would not be able to get here at all.

WILLIAMSPORT. — LYCOMING OPERA HOUSE (L. J. Flak): The Merry Widow 16 to a fair-sized and enthusiastic audience. George Damerel, Arthur Wooley, Mabelle Arsella, and Gertrude Hutcheson were well received; balance of cast came in for honors; staged nicely. Avis Paige in The Country Girl 17 to fair business; audiences pleased; Miss Paige received several calls. Seven Days 19 to good-sized and appreciative audience; co. well balanced; scenic effects good. Kirk Brown 26-31. The White Squaw Jan. 1.——FAMILY (Robert Ellis): Vaudeville and motion pictures 19-24 to good-sized and appreciative audiences; Mr. Ellis is giving a strong bill.

CHAMBERSBURG.—ROSEDALE OPERA HOUSE (Frank A. Shinabrook): The Cat and the Fiddle 8; good co. and business. Lyman Howe 9; fine pictures, to fair house. A Royal Slave 22. The Climax 27. Week of 12: George Harris, Rita Beauregarde, Harry Jordan, Burger and Clara, and Anna Bond. Week of 19: Hans and Addir and Agnes Edmunds; pleasing bills and business.——STAR (Harry B. Weber): Week of 12: Hilda Le Roy, Mamie Lee, and Yoder and Yoder. Week of 19: Louise Elliott, Jack Oliver, and Larue and Miley; good bills and business.

JOHNSTOWN.—CAMBRIA THEATRE (H. W. Scherer): The City 14; good attraction and business. High Rollers 15; good performances and business. The Tiger Lilies 16; good attraction and business. The Three Twins, with Clifton Crawford, 17; splendid attraction and fine business. Billie Burke in Suzanne 20; fine performance and good business. The Girls from Dixie 22. The Round Up 23, 24. Henrietta Crosman 26. Fiske O'Hara 27. The Country Boy 28. Mrs. Fiske in Becky Sharpe 30. Madame Sherry 31.

SUNBURY.—CHESTNUT STREET OPERA HOUSE (Fred J. Byrod): Kirk Brown Stock co. 12-17 opened to S. R. O., presenting Classmates, The Sign of the Cross, The Eternal City, Sowing the Wind, Camille, A Social Highwayman, and Brown of Harvard; plays beautifully staged and costumed. The Passing of the Third Floor Back 23. Hoyt's Comedy co. 26-28.——ITEM: Kirk Brown and Marguerite Fields, of the Kirk Brown Stock co., received a rousing welcome in this city.

NORRISTOWN.—OPERA HOUSE (A. and Y. Sablosky): Seven Days 14 pleased large audience; excellent co. The College Singing Girls and Walter Eccles, humorist, 15. Y. M. C. A. course delighted a large audience. The Blue Mouse 16; fair business; good co. The Girl of the Mountains 26.——GARRICK (A. and Y. Sablosky): Johnson, Marvelle and Mike, Baby Soberon, Ruth Burnette, Bowen Brothers, and Cole and Ye Grand Troupe pleased large audiences 19-24.

LATROBE.—SHOWALTER (W. A. Showalter): The Missouri Girl 10; two performances to fair business. The Merry Widow 14; excellent co.; elegant costumes; elaborate scenery and a well drilled chorus; Gertrude Hutcheson as Sonia and George Damerel as Prince Danilo are deserving of special mention; fair business. John E. Henshaw in Best People on Earth 20. The Mocking Bird 28.

DU BOIS.—AVENUE (A. P. Way): The Merry Widow 16 to medium-sized audience; co. was first class in every particular; mention of George Damrel and Gertrude Hutchinson as well as Harry Burgess and Arthur Wesley. My Uncle from New York 18, 17; poor co. and business. Seven Days 20; co. good; excellent performance; nicely staged; business fair; deserved better patronage.

HONESDALE.—LYRIC (B. H. Dittrich): Charles K. Champlin Repertoire co. 19-24 to light business; very good co.; pleased audiences. College Days Musical Comedy 25, afternoon and evening. Ian Robertson in The Passing of the Third Floor Back 28. Vogel's Minstrels 30. Ott's Comedians in The Lady and the Prince and Boys and Girls 5, 6. Guy Brothers' Minstrels 17. Graustark 24.

BUTLER.—MAJESTIC (George N. Burkhalter): The City 16; very good co. and attraction; fair house; deserved capacity; Edwin Caldwell and Jane Gail merit special mention. The Wolf 17; good co. and attraction, to two small houses. House leased 19-24. Vaudeville and pictures 26-28. The Country Boy 29. A True Kentuckian 31.

MAHANOY CITY. — KAIER GRAND OPERA HOUSE (M. C. Kaier): The Blue Mouse 9; good co. The Thief 13; co. and house good; pleased. The Passing of the Third Floor Back 21; good business; co. good; lead disappointing, Henrietta Crosman in Anti-Matrimony 26. Royal Slave 24. Eagles' Minstrel (local) 27.

WARREN.—LIBRARY (F. R. Scott): The King's Carnival (local) 16, 17 pleased large houses. Nancy Boyer co. opened a week's engagement 19 with Clothes, delighting a good-sized audience; Miss Boyer and Mr. Testa made hits. Other plays: The Girl from Out Yonder, Political Boss, Richest Girl, Leah Kleschna, and Pals.

MEADVILLE.—ACADEMY (Ben F. Mack, res. mgr.): Nancy Boyer co. 12-17; very good co.; pleased good business. Plays last half: Leah Kleschna, The Woman's Hour, The Political Boss, Faschon the Cricket, and Pals.——ITEM: Nancy Boyer co. is one of the best that has visited Meadville in years, and we hope for an early return date.

YORK.—OPERA HOUSE (B. C. Pants): The Three Twins 16 delighted a large audience. A Royal Slave 17 played to fair business. The Great McEwen, hypnotist, 19-24 pleased large audiences. The Country Boy 26. The Firing Line 27. Girl of the Mountain 28. The Merry Widow 29. Dockstader's Minstrels 30. The Nigger 31.

MT. CARMEL.—BURNSIDE POST OPERA HOUSE (W. H. Penzyl): The Monte Carlo Girls 12; fair; good house. Vogel's Minstrels 17, matinee and evening. Passing of the Third Floor Back 22. Combined musical clubs of the University of Pennsylvania Jan. 4. Royal Slave 9.

TARENTUM.—NIXON (C. N. Reed): The Love Pirate 20; canceled. Phil Ott's Comedians 22. A Yankee Circus Jan. 2. A Texas Ranger 4. Ian Carroll co. 9-14. Red Mill 16. The Man on the Box 19.——ITEM: The Wolf, booked for 20, has changed date to later in season.

LANSFORD. — OPERA HOUSE (H. J. Sharpe): The Wolf Nov. 21; excellent co.; good business. Grace George in Nance for the Goose 29; excellent co.; good business. Passing of the Third Floor Back 5; excellent co.; pleased good house. Vogel's Minstrels 14; good co., to good business.

BROWNSVILLE.—OPERA HOUSE (Ray Rush): Two Americans Abroad 8; co. and business very poor.——ITEM: Manager Rush has discontinued the lady orchestra, and has added Mrs. Jack Bricker, who is singing illustrated songs with much success.

CORRY. — LIBRARY (H. W. Parker): Phil Ott's Comedians in The Auto Girl and the Explorer 14, 15 to fair business, and both musical comedies gave excellent satisfaction. The Wolf 16 to packed house; best attraction of the season.

SHENANDOAH. — THEATRE (M. J. O'Hara): The Passing of the Third Floor Back 20 pleased a large audience. The Wolf (return) 26. Grimes' Cellar Door 27. Thomas E. Shea in The Bells Jan. 2-4. A Royal Slave 5.

NEW CASTLE.—OPERA HOUSE (E. H. Norris, bus.-mgr.): The Man of the Hour 9; fair house and co. The City 17; excellent performance; attendance fair. Gay Morning Glories 30.

WASHINGTON.—NIXON (C. D. Miller): The Merry Widow 12 scored hit; fair business. Irene Jeavon Stock co. (return) 19-24. Chauncey-Kieffer Stock co. 26-31.

BELLEFONTE. — GORMAN'S OPERA HOUSE (Ed. F. Gorman): Two Americans Abroad 20; good house. Carroll Comedy co. 26-31.

WEST CHESTER.—OPERA HOUSE (J. F. Small): The College Singing Girls 16 pleased large audience. Pictures and vaudeville 17-19; large business. The Blue Mouse 30.

POTTSTOWN.—OPERA HOUSE (E. C. Mauger): The Passing of the Third Floor Back 15; fine co.; good house. Seven Days 16. The Girl of the Mountains 17.

POTTSVILLE. — ACADEMY (Charles Haussmann): The Blue Mouse 17; good business; satisfactory performance. The Climax 26. Henrietta Crosman 28. The Nigger 30.

ROCHESTER.—MAJESTIC (Charles Smith): The Newlyweds.——OPERA HOUSE (J. C. Merrit): Gay Morning Glories 20 pleased large audience.

OIL CITY.—THEATRE (George W. Lowder): The Gay Morning Glories 23. Beverly Jan. 1. Monte Cristo Burlesquers 3.

## RHODE ISLAND.

### PROVIDENCE.

**Double Bill at the Opera House—Capacity Business for the Baldwin—Melville Stock.**

The Providence Opera House continued with a double bill underlined for Christmas week, opening with May Irwin in Getting a Polish for the first three days and followed by Olga Nethersole in Mary Magdalene.

The Thief returned to the Empire 19-24 for the second time this season with a much better and stronger co. than was seen on its previous visit. Edna Crawford has the leading role and contributes excellent work. James Heenan is retained as Richard and Earl McLellan and Sammel Godfrey are satisfactory in good roles. William Turner in Father and the Boys 26-31.

The Baldwin Melville Stock co. at the Imperial offered East Lynne 19-24, drawing audiences which filled the house to its capacity. As the central figure, Lovell Alice Taylor was at her best. Theodore Gamble, William Delamas, and Bob McClung were also pleasantly cast, contributing adequate work. Darkest Russia 26-31.

The Leading Lady, featuring Ralph Lynn and Mercedes Lorena, tops the bill at Keith's, followed by Brown and Ayer, the Navarros, Fay, two Collies and Fay, Montrell, Eddie Mack and Dot Williams, Chesslno, Yankee and Dixie, the Gems, and the motion pictures.

The Queen of Bohemia carried off the honors of the season at the Westminster 19-24, presenting a fine bill. Charles Mason, J. F. Gottigan, and May Linden feature. Golden Creek 26-31.

Special performances will be held at all of the houses on Christmas Day.

H. F. HYLAND.

## SOUTH CAROLINA.

GREENVILLE.—OPERA HOUSE (B. T. Whitmire): Pickert Dramatic co. 12-17; good co. and fair business. Plays: The Chauffeur, Moths, Boss of L Ranch, Out on a Lark, What a Woman Will Do, Beyond Pardon. Starkey Players 19-24. The Girl from the U. S. A., and matinee, 26.

CHARLESTON.—ACADEMY (Charles B. Matthews): Mrs. Fiske in Becky Sharpe 15; splendid house; most satisfying and consistent production seen here this season. Paul Gilmore 26. Walker Whiteside 27. Nazimova 28. Seven Days Jan. 4. Merry Widow 7. Love Lottery 16.

COLUMBIA.—THEATRE (F. L. Brown): Little Princess 8 (local); very creditable, to large house. Arcadians 12; delighted crowded house. Al. Wilson 14; pleasing to paying patrons. Mrs. Fiske in Becky Sharp 16; excellent, to fine business. Seven Days Jan. 2. Right of Way 4.

FLORENCE.—AUDITORIUM (F. Brand): Paul Gilmore in The Bachelor 23.

## SOUTH DAKOTA.

SIOUX FALLS.—THE NEW THEATRE (Fred Becker): The Girl and the Kimono 15. My Dixie Girl 23. Prince of Pilsen 24. The Rosary 25.

WATERTOWN.—GRAND (G. H. Dymond): The House of a Thousand Candles 14; co. and business good. Chase Lister co. 19-24 in The Final Round Up; pleased good business.

HURON.—OPERA HOUSE (James Dean): The Wolf 14; excellent attraction; good co. and house. Chase-Lisle Stock co. 19-24.

## TENNESSEE.

CHATTANOOGA.—ALBERT (P. B. Albert): Al. H. Wilson in Mets in Ireland 12, Madame X 26, 27. The Merry Widow 31. The Lottery Man Jan. 2.——LYRIC (H. G. Chesley): The Arcadians 15; pleased good business.——BIJOU (O. A. Neal): Ben-Hur 12-14; pleased good business. Beulah Poynter in The Little Girl That He Forgot 16-19; pleased good business. The Lion and the Mouse 19-24.

COLUMBIA.—OPERA HOUSE (William Barker): Sins of the Father 10; disappointed small house. Ishmael 21. Wizard of Wiseland 29.

## TEXAS.

SAN ANTONIO.—OPERA HOUSE (Sidney H. Weis): Viola Allen in The White Sister 5, 6 to splendid business; was considered the treat of the season. Frederick Warde in Julius Caesar 7 drew well-filled houses matinee and night. The Blue Mouse 8, 9 to big business; Grace Merritt in the title-role was splendid. James T. Powers in Havana 10-12; excellent business at each performance. Mr. Powers seems to be in better form this season than he has ever been and carries with him an excellent co. The City 14-16. Emma Abbott Grand Opera co. in La Boheme and Madame Butterfly 30. George Evans' Honey Boy Minstrels 31. Mrs. Wiggs of the Cabbage Patch 2. My Cinderella Girl 26, 27. Billy Clifford 28, 29. The Girl from the U. S. A. 30. Just Out of College 31.——ROYAL VAUDEVILLE (Joe M. Nix): Good bill 11-17; Wesley Maywood and co. do a very clever musical act. Ben Brandt, cartoonist; Fred and May Waddell were a scream, and the Marvelous Cowles featuring little Marguerite Cowles are great. HADEN F. SMITH.

FORT WORTH.—BYERS' OPERA HOUSE (Phil Greenwall): Curw and the Moon, with Charles A. Bellon, 12 pleased good house. Frederick Warde in Julius Caesar 13; two fair houses. George Evans and his clever co. of Honey Boys captured two capacity houses 17; Mr. Evans and his monologue pleased immensely, and the entire co. was highly praised. William Macauley 19. Girl from U. S. A. 20. Bessie Abbot and her Opera co. in La Boheme (night) and Madame Butterfly (matinee) 21. William Norris in My Cinderella Girl 24, 25. James T. Powers in Havana 26, 27.——MAJESTIC (Thomas W. Mullaly): Had a pleasing bill 12-17; fair business. Byron and Langdon in their laughing absurdity, The Duke Detective, took numerous bows at each performance; Rosalie Leonard carried second honors easily. Others: Marcell and Lenett, Redwood and Gordon, Emile Chevriet, Sampson and Douglas, Laughing Horse, and Majestograph. Rose Lind and co. in The Opera Singer 19-24.——PRINCESS (Joe Aronoff): Sullivan and Considine presented The Aeroplane Girl and five other big acts to overflow business 13-17; very pleasing bill.

TEMPLE.—EXCHANGE (Roy Bailing): Frederic Thompson's Polly of the Circus 15; excellent co., to pleased capacity; disagreeable, stormy evening. Burgess Stock co. The Princess of Patches, Rip Van Winkle and The Sweetest Girl in Dixie 16, 17; poor co.——MAJESTIC


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(Frank Lacey): Pleasing capacity houses with high class pictures and illustrated songs by the manager, robust tenor. W. Farwell Spencer. —TEMPLE (A. Vogel): Pleasing capacity with vaudeville and motion pictures.—ITEM: The last two named amusement houses do such an immense business that almost every night crowds wait outside for seats to be vacated.

TYLER.—NEW THEATRE (A. Hicks): Opened with The Girl from the U. S. A. 17; good co., to S. R. O.—ITEM: Tyler has been without an Opera House for three years, and now we are once again to see some attractions in the New Theatre that Manager Hicks has spared no expense in fixing up in good style. The people are hungry for good attractions, and things look like we will have a good season.

SHERMAN.—OPERA HOUSE (A. B. Saul): The City 12; fair business; splendid performance. Frederick Warde in Julius Caesar 13; S. R. O.; pleased greatly. Elks local lodge gave minstrel performance 16 for benefit of Civic Improvement Fund, which was largely attended.

BAY CITY.—GRAND (Oskar Korn): Vaudeville and motion pictures 12-17; business fair. Harrison Brothers' Minstrels under canvas; good band; co. poor; business bad. 19-24 vaudeville and pictures.—ITEM: Good rain this section insures good business.

AUSTIN.—HANCOCK OPERA HOUSE (George H. Walker): James T. Powers in In Havana 13; kept audience in an uproar; good house. Mary Mannering in A Man's World 14; large house. The City 17; rainy weather, but a large and pleased audience.

DENHAM. — STEGER OPERA HOUSE (Stevenson and Wilcox): De Armond Sisters opened week 19 in Tempest and Sunshine to S. R. O.; well pleased. Billy Allen's Musical Comedy co. Jan. 16-18. Angell's Comedians 23-28.

VICTORIA.—HAUSCHILD'S OPERA HOUSE (H. J. Hauschild): Oscar Graham presented The Prince of His Race 8 to fair audience.

WICHITA FALLS.—WICHITA (J. B. Mathew): Frederick Warde in Julius Caesar 16; very fine, to fair house.

GREENVILLE.—KING OPERA HOUSE (Walter Bena): The Cow and the Moon 14; pleased large audience.

GROESBECK.—OPERA HOUSE (Anglin Brothers): Gertrude Ewing co. 20-31.

## UTAH.

### SALT LAKE CITY.

**Praise for Pavlowa and Mordkin — Maude Leone Opens Here Shortly.**

At the Salt Lake Theatre undoubtedly the finest entertainment seen in many years was that given by the Russian dancers, Pavlowa and Mordkin, on the afternoon of 6. Although prices were advanced from two to four times the regular, the house was practically filled. Besides the principals the co. was extremely clever, and their graceful work, assisted by the beautiful stage settings, called forth the most unbounded applause. Balance of week, quaint little Ida St. Leon, supported by an excellent co., presented Polly of the Circus to houses fair to good, pleasing audiences. The Dollar Princess 15-17. The Traveling Salesman week of Christmas.

At the Orpheum week of 12 Augusta Glose in Songs and Types shared honors with Paulus Pierce, the xylophone expert. Nothing to equal his playing has ever been heard here. Ida O'Day in Cinders and the Spissell Brothers in The Continental Waiter were each popular. Others were: Henry Horton and co., Hess, Monroe and Powell, and Quinn and Mitchell. Good business.

At the Garrick Will Ingersoll and the excellent co. presented Pudd'nhead Wilson entire week to fair business. Walter B. Seymour as Tom Driscoll was very good. Helen Collier, Jane Wheatley, Henry Crosby, David Herbin, Jessie Pringle, and Wilson Day were each well cast. Mr. Ingersoll handled the leading role in a very acceptable manner, lacking only the repose and deliberation of the originator of the part.

At the Colonial Jefferson De Angelis and Viola Gillette, supported by a superb co., 11-14 to The Beauty Spot to good business. Miss Gillette is a Utah girl and received a rousing welcome. She is statuesque and beautiful and has an exceedingly fine voice. Ida Van Tine, Florence Martin, George J. MacFarlane, Marcus Beeman, and Ines Dean were each well received. Costumes and scenery excellent. De Wolf Hopper 19-21.

Under the new management of Harry Revier, the Shubert Theatre is undergoing repairs and alterations and will open shortly with a co. headed by Maude Leone, who is popular here. Miss Leone came on from Omaha, where she has been recuperating from surgical operations through which she went in this city some months ago and is now fully recovered and ready for the hard work she loves so well.

Since the coming of the new manager, Emerson, at the Garrick, there has been a falling out between him and Mr. Ingersoll, the latter throwing up the job because he thought the new manager undertook to promote a line of discipline on the stage which Mr. Ingersoll, in his many years of practical experience, did not consider necessary. The Prisoner of Zenda will not be presented, but a new leading man will be secured from the East, and Mrs. Temple's Telegram will be given week of 18.

It is given to the newspapers as a positive fact that Sullivan and Considine will build a theatre here in the near future, in which to present their attractions. It is to be "uptown," near the Mormon Temple Park, and near the large, newly built Utah Hotel. It will cost near $100,000 and seat 1,500. This looks as if there would be something doing, but you never can tell. C. E. JOHNSON.

LOGAN.—THATCHER OPERA HOUSE (Hatch and Wilde): Avalanche of amateur performances. Agricultural College Students in Amazons delighted large and friendly audiences 12, 13. University Students from Salt Lake played Professor's Love Story 15, 16 to well-filled houses. Harper Players 26. House of a Thousand Candles Jan. 5.

## VERMONT.

BRATTLEBORO.—AUDITORIUM (George F. Fox): Alias Jimmy Valentine 16; good co. and business. Moore's Musical Comedy co. to follow.

ST. ALBANS.—OPERA HOUSE (T. R. Waugh): Clifton Mallory in David Garrick 19. Arrival of Kitty 25; canceled. College Days 29. The Soul Kiss 31.

WOODSTOCK.—MUSIC HALL (A. B. Morgan): Denman Thompson in The Old Homestead 20.

## VIRGINIA.

RICHMOND. — ACADEMY (Leo Wise): Mrs. Fiske in Becky Sharp 19 pleased capacity. Seven Days 20. Kyrle Bellew in Raffles 27, 28. —ELITCH'S (C. L. McKee): At the Old Cross Roads 19-24 failed to please. George Sidney in The Joy Riders 26-31.

ROANOKE.—ACADEMY (Tom Spencer): Al. Fields 13; pleased nice business. The Country Boy 16; good co. to fair business. Al. Wilson 27. Seven Days 29. Kyrle Bellew in Raffles 30.—JEFFERSON (I. Schwartz): Hyde and Talbott, Frankie Wallace, Two Hardts 19-21; good, to nice business.

LYNCHBURG.—ACADEMY (Jim Farmer): The Starkey Players 11-16; played to good business. The Country Boy 17; splendid; deserved better house. Al. H. Wilson in Mets in Ireland 28.

## WASHINGTON.

### SEATTLE.

**The Lawrence Players Leave for Spokane — Plans for a New House.**

At the Moore the attraction was Mary Jane's Pa 11-17, which drew audiences averaging fair business. Max Figman embellished the title part with skill and finish, and he was supported by a capable co. In the cast were Dorothy McKay, Helene Lackaye, Dorothy Phillips, Nina Alnscoe, Helen Hartley, Mrs. McKay, Frederick Smith, Raymond Walburn, J. H. Huntley, A. O. Huhn, James Ferguson, Tony West, Edwin Chapman and others. Leif Erickson 10 was presented under the auspices of the Sons of Norway before a large and enthusiastic audience, composed for the most part of Scandinavians. The Norwegian language was employed throughout. Seattle Symphony Orchestra's fourth popular concert 18.

Ole Olson 11-17 at the Grand played to small and medium houses, with Ben Holmes in the title-role. The Time, the Place and the Girl 18-24.

At the Seattle the Baker Stock co. gave a very realistic and enjoyable presentation of the Girl of the Golden West 11-17 before medium and large houses. Ethel Clifton in the title part, and Joseph Galbraith as leading man, invested their respective roles with skill and fidelity. Marie Baker, Frank Denithorne, J. Frank Burke, Dan Bruce, Tommy Williams, Earl D. Dwire and others rendered efficient support. Same co. in What Happened to Jones 18-24.

Parted on Her Bridal Tour 11-17 was presented in an effective manner by the Russell and Drew Stock co. at the Alhambra before houses averaging good business. In the cast were Elizabeth Hale, Claire Sinclair, Eva Earl French, Anita Allen, George Webb, George B. Berrell, O. M. Williamson, Verne Layton, Edward Keilie and others, who contributed to the success of the performances. At its next appearance the personnel of the co. will have undergone some important changes. Emma Bunting and co. in The Girl Raffles 18-24.

At the Lois the D. H. Lawrence Players gave as its farewell offering The Sign of the Four 11-17 before audiences ranging from small to large. In the cast were Jane Vivian Kelton, Daisy D'Avra, Clara Beyers, Dimple Kelton, Etta Farnsworth, Mr. Lawrence, Philip Shefield, Alf. T. Layne, Carl Stockdale, Ermin Seavey and others, who showed their usual skill and ability. This co. will go to Spokane after doing good and efficient work during the past season. Dark 18-24.

Alex. Pantages has completed the purchase of the site of Plymouth Church, situated on the northeast corner of Third and University Streets. It is the intention of Mr. Pantages to erect a large office building, which will also contain a theatre at this centrally located corner. BENJAMIN F. MESSERVEY.

### SPOKANE.

**Opening of the American — Baker Stock Doing Well — The Week's News.**

Del S. Lawrence and Jane Vivian Kelton will open the American Theatre on Christmas night, presenting The Walls of Jericho. The engagement is for an indefinite period. The house was completed recently at a cost of $500,000. The seating capacity is 1,650. The property has been taken over by a syndicate headed by Cyrus Happy and Jesse Gentry, and includes prominent local capitalists. It is given out that suit will be instituted against the William Morris Co., Ltd., to recover for losses occasioned by leasing the house to the Morris Vaudeville Co., which failed to open as stipulated in the contract.

Ellen Terry interested and entertained a fashionable audience at the Auditorium with a Shakespearean lecture the evening of 16. The Chinatown Trunk Mystery 16, 17. Spokane Lodge No. 47, T. M. A., will give its annual benefit 22. The Honeymoon Trail 23, 24. The Chocolate Soldier 26-29. Maxine Elliott 30, 31. Madame Luisa Tetrazzini, Jan. 6.

The House of a Thousand Candles was presented by the Baker Stock co. 11-17. Franklin Underwood and Frances Slosson had the chief roles. Ralph Bell scored nicely. The Three of Us is underlined for week of 18.

Svenska National Truppen will appear in Spokane under the auspices of the Scandinavian Brotherhood at First Methodist Church 22.

Announcement is made that the Arcade will be converted into a bowling, billiard and pool hall. The floor space is 50 by 150 feet; $10,000 will be invested.

C. P. Robbins has been elected secretary and treasurer of the American Theatre Co., of which Cyrus Happy is president.

Spokane Choral Union presented The Messiah in First Presbyterian Church 14, under the direction of Professor J. W. Mather. The soloists were Mabel Metz, soprano; Mrs. Dayton H. Stewart, contralto; E. J. Storer, tenor, and Henry Hanlin, bass.

John Considine, who operates the Sullivan and Considine theatres in the Northwest, was in Spokane 17, 18, to attend the funeral of Harry Green, turfman and backer of sports. He said: "There will be no change in our plans for the 1911 season, so far as I know now. The Washington and Orpheum theatres are a permanent part of the Sullivan and Considine Circuit now, and will get whatever we have to offer."

Prosecution Officer Vinans announced that he will ask Mayor Pratt to close the Bijou penny arcade, 512 Main Avenue, on the ground that suggestive pictures are exposed to the view of children. This comes as the result of a "raid" on the arcade recently.

Johannes Herskind, a famous singer and actor, appears in Spokane under the auspices of the Danish Brotherhood of Spokane Jan. 28. He was a leading actor with the Folkerheartret at Copenhagen.

D. H. Rockwell, lessee and manager of the Temple of Music at Tacoma, is endeavoring to secure a location for a modern theatre at Pasco, Wash. He intimates that if he is unable to lease a satisfactory building he and his associates will build one. W. C. McCREA.

ELLENSBURG.—THEATRE (H. S. Elwood): Sheldon's The Nigger 8; fair co.; poor house; Thurlow Bergen as Governor was masterly. North Yakima Local Minstrels 10; poor house. (Benefit of Y. M. C. A. campaign fund.)

## WEST VIRGINIA.

WHEELING.—COURT (R. L. Moore): Girl of My Dreams 16, 17; very good business. Billie Burke 19; to capacity. The City 23. Mrs. Fiske 31.—VIRGINIA (Charles A. Weinle): Ward and Vokes 15-17; fair business. Beverly of Graustark 22-24. The Thief 26-28. Fisk O'Hara 29-31.—APOLLO (H. W. Rogers): Rose Hill English Folly co. 19-24; S. R. O.

CLARKSBURG.—OPERA HOUSE (Will Deshon): Hyde's Theatre Party 12-17; good co., to poor business. Plays: A Sister's Crime, The Red Circle, The Texan, Still Waters Run Deep, The Girl from My Home Town, The Queen of the Rockies.

MARTINSBURG. — CENTRAL OPERA HOUSE (C. W. Croucher, res. mgr.): The Cat and the Fiddle 6; excellent co., to good business. Monte Carlo Girls 21; fair performance and house.

## WISCONSIN.

JANESVILLE.—MYERS' GRAND OPERA HOUSE (Peter L. Myers): The Squaw Man 10; fair business and good production. A Winning Miss 13; very good and played to large business. Helen Rodney Stock co. 20-25. Howe's pictures 27.

FOND DU LAC.—HENRY BOYLE THEATRE (F. B. Haber): Hickman-Bessey co. closed successful week's engagement 17. Barnum-Raffles opened week's engagement 19 to capacity; best of satisfaction. Stetson's U. T. C. co. 31.

OSHKOSH.—OPERA HOUSE (J. E. Williams): The Grand Parada 15-19 (local talent under direction of Captain Charles W. Eddy), for benefit of the Y. M. C. A.; good houses; fine amateur production. Stetson's U. T. C. 18; two good houses.

APPLETON.—THEATRE (E. L. Goldberg): Guy Hickman 11-18 in repertoire pleased fair houses. Thomas Jefferson 14 in The Other Fellow; best of satisfaction; house small. Hickman-Bessey co. 25-31 in repertoire.

LA CROSSE.—THEATRE (Gaze and Wohlhuter): This Woman and This Man 16; light house. Thomas Jefferson in The Other Fellow 17; fair business. A Prince of Sweden 18; good house.

PRAIRIE DU CHIEN.—METROPOLITAN (V. M. Smreina): The Candy Girl 15 pleased fair business. Illustrated lecture by C., M. and St. P. R. R. Co. 10-17. Sunny South co. Jan. 2.

WAUSAU.—GRAND OPERA HOUSE (C. S. Cone): A Winning Miss 19; very good co. and business. A Bachelor's Honeymoon 28.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson): Rockwell's Sunny South 22. A Prince of Sweden 24.

EAU CLAIRE.—OPERA HOUSE (C. D. Moon): Howe's pictures 17, 18 to good business. A Winning Miss 25. Seven Days 30.

## WYOMING.

LARAMIE.—OPERA HOUSE (H. E. Root): Traveling Salesman 15; excellent, to a fine business. Arizona 17; excellent, to a fair business. The House of a Thousand Candles 28.


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# CANADA.

## MONTREAL.

### The Grand Opera Season a Pronounced Success—Vaudeville Notes.

The opening bill for the last week of the grand opera season 19 at His Majesty's was Traviata, with Lydia Lipkowska as Violetta. Madame Lipkowska more than sustained the fine impression which she made on her previous appearance in Lakme; vocally and dramatically she was almost ideal in the part. Signor Colombini was a satisfactory Alfredo. Carmen was given 20, with Ferrabini as Carmen and Clement as Don Jose. Wednesday Madame Ferrabini, who has become deservedly popular here for her uniformly excellent work, will appear for the last time in Madame Butterfly. After the performance, which is complimentary to Signor Jacchaia, the talented leader of the orchestra, the whole co. will sing his composition, a hymn to Rossini. The first grand opera season in Montreal appears to have been an undoubted success, and will be repeated each year for a season of eight or ten weeks. The importance of being Earnest 26-31.

The Orpheum presents a particularly entertaining bill, including Homer B. Mason, Marguerite B. Keeler and Co. in an amusing sketch, In and Out; Jack Wilson, Ada Lane, and Franklyn Batie in An Upheaval in Darktown, Jeters and Rogers Roller Skaters, Arthur Whitlaw, Irish comedian; Ollie Young and April, Bothwell Browne, female impersonator; Alonzo Bracco Troupe of Tumblers, and Three Dolce Sisters.

Klutting Thorn's Trained Animals, including dogs, cats and doves, are the leading features at the Francais; Ricoro Brothers, and Green and Parker are other good items, with motion pictures of the English elections and the funeral of Tolstoi.

The Big Review at the Royal is one of the best offerings of the season. The introduction of imitations of Broadway stars is a feature. Frankie Heath's Harry Lauder song, with its chorus of Scotch lassies, is another excellent number.

A fine musical act, by Black and Large, is the headliner at the Lyric.

Arsene Lupin is the bill at the National, with G. Scheler in the title-role, M. Cosset as the Detective, of which part he gives an exceptionally good impersonation, and Claude Ritter as the erring heroine. Premier is dark this week. Grace Van Studdiford 22-31.

W. A. TREMAYNE.

**LONDON, ONT.**—OPERA HOUSE (J. R. Minhinnick): Madame Marcella Sembrich, booked by local parties for a concert 14, canceled, owing to light seat sale. The Thief 15 only drew a light house, owing to the near approach of Christmas and also to other strong attractions the same week; deserved better. Gertrude Elliott in The Dawn of a To-morrow 16; excellent performance to a large and thoroughly pleased audience. Victor Moore in The Happiest Night of His Life 17 satisfied fair business at both performances; the many musical numbers all took well. Kleen, the hypnotist, assisted by Lillian Lynbrook, mind reader, 19-24, is only drawing light business. The Wolf 26. Beverly Jan. 2. Wildfire 7. The Cat and the Fiddle 11.

**OTTAWA, ONT.**—RUSSELL (P. Gorman): Grace Van Studdiford in The Bridal Trip 16, 17; to large audiences. Wildfire 26-28.—DOMINION (Gus S. Greening): Bixley and Fink, Sebastian Merril and co., Leo Carrillo, Moore and Elliott, Kenny and Platt, De Renzo and La Due, Williams and Segal and pictures, to very big business 19-24.—FAMILY: Vaudeville and pictures to big business 19-24.—ITEM: The Grand will open with a stock co. Christmas Day.

**ST. JOHN, N. B.**—OPERA HOUSE (H. J. Anderson): David Lithgoe in Annie Laurie 15-17; performances excellent, to good business. Concert 19 as a benefit to Hiram Ladd Spencer, the aged poet and journalist of New England, who has made his home here for many years; drew very large and enthusiastic audience; performance meritorious.—ITEM: W. S. Harkins arrived in town 19 for the opening of his stock co. 26 in two grand holiday bills.

**KINGSTON, ONT.**—OPERA HOUSE: The Dawn of a To-morrow 14 to S. R. O. A Bridal Tour 15 to appreciative audience. The Wolf 17 to fair business. Murray-Mackey 19-24. Wildfire 29. The Thief Jan. 2. The Cat and the Fiddle 5.

**ST. THOMAS, ONT.**—GRAND (George J. Forban): The Call of the Wild 14 pleased fair business. The Thief 17; fair performances and house. The Wolf 23. St. Elmo, matinee and night, 26.

**BELLEVILLE, ONT.**—FAMILY (J. Hazard): Grace Van Studdiford in A Bridal Trip 13; full house; pleased. The Thief 27.

**BRANTFORD, ONT.**—OPERA HOUSE (F. C. Johnson): Annie Laurie 23. The Manxman 26. St. Elmo 28.

# DATES AHEAD

*Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.*

### DRAMATIC COMPANIES

ACROSS THE GREAT DIVIDE (G. W. Lyon, mgr.): Mt. Olive, Ill., 28, Morrisonville 29, Sparta Jan. 2, Nashville 3, Festus, Mo., 5, Bonne Terre 6, Desloge 7.

ADAMS, MAUDE (Charles Frohman, mgr.): Newark, N. J., 26-31.

ADVENTURES OF POLLY (James Wall, mgr.): Buffalo, N. Y., 26-31.

ARIZONA (C. A. Williams, mgr.): La Crosse, Wis., 28, Winona, Minn., 29, Mason City, Ia., 31, Davenport Jan. 1, Moline, Ill., 2, Washington, Ia., 3, Ottumwa 4, Ft. Madison 5, Hannibal, Mo., 6, Moberly 7, Sedalia 8.

ARRIVAL OF KITTY (Doherty Collins, mgr.): Enosburg Falls, Vt., 28, Burlington 29, Bristol 30, Port Henry, N. Y., 31, Rutland, Vt., Jan. 2, Ludlow 3, Middlebury 4, St. Albans 5, Keeseville, N. Y., 6, Plattsburgh 7.

ARSENE LUPIN (Charles Frohman, mgr.): Brooklyn, N. Y., 29-31, Boston, Mass., 2-7.

AS THE SUN WENT DOWN (Arthur C. Aiton, mgr.): Chattanooga, Tenn., 26-31, Birmingham, Ala., 2-7.

AS TOLD IN THE HILLS (Alex. Story, mgr.): Carrollton, O., 30, Minerva 31.

AT THE MERCY OF TIBERIUS (Glaser and Stair, mgrs.): Nashville, Tenn., 26-31, Knoxville Jan. 2-4, Chattanooga 5-7.

AT THE OLD CROSS ROADS (Arthur C. Aiton, mgr.): Paterson, N. J., 26-28, Worcester, Mass., 2-7.

AVIATOR, THE (Cohan and Harris, mgrs.): New York city Dec. 5—indefinite.

BABY MINE (Wm. A. Brady, mgr.): New York city Aug. 22—indefinite.

BARRYMORE, ETHEL (Charles Frohman, mgr.): New York city Jan. 2—indefinite.

BATES, BLANCHE (David Belasco, mgr.): New York city Nov. 15—indefinite.

BEN-HUR (Klaw and Erlanger, mgrs.): New Orleans, La., 26-31.

BERNHARDT, SARAH (W. F. Connor, mgr.): New York city 5-31.

BEVERLY (Eastern; Delamater and Norris, mgrs.): Philadelphia, Pa., 26-31, London, Ont., Jan. 2, Brantford 3, Guelph 4, Woodstock 5, Hamilton 6, 7.

BEVERLY (Western; Delamater and Norris, mgrs.): Joliet, Ill., 28, La Salle 29, Galesburg 30, Davenport, Ia., 31, Moline, Ill., Jan. 1, Muscatine, Ia., 2, Ottumwa 3, Oskaloosa 4, Grinnell 5, Marshalltown 6, Waterloo 7, Cedar Rapids 8.

BILLY THE KID (F. R. Headley, mgr.): Charlotte, Mich., 28, Springfield, Ill., 29, 30, Omaha, Neb., Jan. 1-4.

BLANEY, HARRY CLAY (Henry Pierson, mgr.): Chicago, Ill., 18-31, Columbus, O., Jan. 2-4, Dayton 5-7.

BLUE BIRD (Winthrop Ames, director): New York city Oct. 1—indefinite.

BLUE MOUSE (E. J. Carpenter, prop.): Lawrenceburg, Ky., 28, Harrodsburg 29, Danville 30, Mt. Sterling Jan. 2, Cynthiana 3, Winchester 4, Richmond 5, Lexington 6, Nicholasville 7.

BREWSTER'S MILLIONS (Al. Bich, mgr.): Milwaukee, Wis., 26-31, Chicago, Ill., 1-21.

BURKE, BILLIE (Charles Frohman, mgr.): New York city Dec. 26—indefinite.

CAMERON, DAISY (Kerr Amusement Co., Inc., mgrs.): Grinnell, Ia., 28, Nevada 29, Rainbeck 30, Waterloo 31, Dubuque Jan. 1, Madison, Wis., 2, Portage 3, Merrill 4, Wausau 5, Black River Falls 6, La Crosse 7, Albert Lea, Minn., 8.

CAMPBELL, MRS. PATRICK (Charles Frohman, mgr.): New York city Dec. 19-Jan. 14.

CARTER, MRS. LESLIE (John Cort, mgr.): New York city Nov. 29—indefinite.

CHEROKEE (Stair and Havlin, mgrs.): Omaha, Neb., 25-28, Des Moines, Ia., 29-31, St. Paul, Minn., Jan. 1-7.

CHEVALIER, ALBERT (Liebler and Co., mgrs.): New York city Dec. 6—indefinite.

CITY, THE (Messrs. Shubert, mgrs.): Zanesville, O., 28, Mansfield 30.

CITY, THE (Messrs. Shubert, mgrs.): Baltimore, Md., 26-31.

CLIMAX, THE (Southern; United Play Co., Inc., mgrs.): Columbus, Kan., 28, Lawrence 29, Ottawa 30, Parsons 31, Joplin, Mo., Jan. 1, Independence, Kan., 2, Winfield 3, Arkansas City 4, Perry, Okla., 5, Tulsa 6, Batesville 7, Claremore 9.

CLIMAX, THE (Western; United Play Co., Inc., mgrs.): Sandpoint, Ida., 28, Lewiston 29, Genesee 30, Colfax, Wash., 31, Dayton Jan. 2, Waitsburg 3, Yakima 4, Ellensburg 5, Roslyn 6, Cle Elum 7, Tacoma 8.

CLIMAX, THE (Joseph M. Weber, mgr.): Omaha, Neb., 29-31.

CLIMAX, THE (Joseph M. Weber, mgr.): Indianapolis, Ind., 26-28, South Bend 29.

COLLIER, WILLIAM (Lew Fields, mgr.): New York city Nov. 28—indefinite.

COMMUTERS (Henry B. Harris, mgr.): New York city Aug. 15—indefinite.

COMMUTERS (Co. B; Henry B. Harris, mgr.): St. Louis, Mo., 1-7.

COUNTRY BOY (Henry B. Harris, mgr.): Chicago, Ill., Dec. 25—indefinite.

COUNTRY SHERIFF (O. E. Wee, mgr.): Sutton, W. Va., 28, Weston 30, Fairmont 31, Clarksburg, Jan. 2, Bellaire, O., 3, Uhrichsville 4, Newark 5, Springfield 6, 7.

CRANE, WILLIAM H. (Charles Frohman, mgr.): Providence, R. I., 26-28, Chicago, Ill., 31—indefinite.

CROSMAN, HENRIETTA (Maurice Campbell, mgr.): Altoona, Pa., 28, Pottsville 29, Scranton 30, Wilkes-Barre 31, Harrisburg Jan. 2, Johnstown 3, Wheeling, W. Va., 4, Dayton, O., 5, Springfield 6, Piqua 7.

DANIEL BOONE ON THE TRAIL (Eastern; Ben H. Howe, mgr.): McConnellsville, O., 28, Washington Court House 29, Hillsboro 30, Georgetown 31, Wilmington Jan. 2, Xenia 3, Lancaster 4, Crooksville 5, Logan 6, Marysville 7.

DANIEL BOONE ON THE TRAIL (Western; S. A. Mitchell, mgr.): Inwood, Ia., 28, George 29, Rock Rapids 30, Sheldon 31, Springfield, S. D., Jan. 2, Tyndall 3, Wagoner 4, Geddes 5, Platte 6, Scotland 7.

DEEP PURPLE (Liebler and Co., mgrs.): Chicago, Ill., Oct. 3—indefinite.

DEFENDER OF CAMERON DAM (Darrell H. Lyall, mgr.): Minneapolis, Minn., 25-31.

DODGE, HANFORD (H. S. Ford, mgr.): Carleton, Can., 28, 30, Magrath 30, Raymond 31, Lethbridge Jan. 2-8.

DONALDSON, ARTHUR (Gus Hill, mgr.): New Orleans, La., 26-31.

DREW, JOHN (Charles Frohman, mgr.): Brooklyn, N. Y., 26-31.

DRIFTING: New York city Dec. 19—indefinite.

EDESON, ROBERT (Henry B. Harris, mgr.): Omaha, Neb., 25-28.

ELI AND JANE (Harry Green, mgr.): Baton Rouge, La., 29, Plaquemine 30, Donaldsonville 31.

ELLIOTT, GERTRUDE (Liebler and Co., mgrs.): Toronto, Ont., 26-31.

FAIRBANKS, DOUGLAS (Wm. A. Brady, mgr.): New York city 25-31.

FARNUM, DUSTIN (Liebler and Co., mgrs.): New York city Jan. 2—indefinite.

FAVERSHAM, WILLIAM (Frank Wilstach, mgr.): St. Louis, Mo., 25-31, Indianapolis, Ind., Jan. 2-7.

FERGUSON, ELSIE (Henry B. Harris, mgr.): New York city Dec. 5—indefinite.

FIRING LINE, (Delamater and Norris, mgrs.): Providence, R. I., Jan. 2-8.

FISKE, MRS. (Harrison Grey Fiske, mgr.): Reading, Pa., 28, Altoona 29, Johnstown 30, Wheeling, W. Va., 31, East Liverpool, O., Jan. 2, Charleston, W. Va., 3, Lexington, Ky., 4, Louisville 5-7.

FLAMING ARROW (E. F. Kreyer, mgr.): Massillon, O., 28, New Philadelphia 29, Cambridge 30, Coshocton 31, Newark Jan. 2.

FORTUNE, HUNTER (Cohan and Harris, mgrs.): Rochester, N. Y., 26-31.

FOURTH ESTATE (Liebler and Co., mgrs.): Cleveland, O., 26-31.

GAMBLERS (Authors' Production Co., mgrs.): New York city Oct. 31—indefinite.

GENTLEMAN FROM MISSISSIPPI (Wm. A. Brady, mgr.): Hutchinson, Kan., 28, Trinidad, Colo., 29, Albuquerque, N. Mex., 31.

GEORGE, GRACE (Wm. A. Brady, mgr.): Detroit, Mich., 26-31.

GET RICH QUICK WALLINGFORD (Cohan and Harris, mgrs.): Chicago, Ill., Dec. 4—indefinite.

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and Harris, mgrs.): New York city Sept. 19—indefinite.
GILLETTE, WILLIAM (Charles Frohman, mgr.): New York city Dec. 5-Jan. 21.
GIRL AND THE RANGER (Frank P. Prescott, mgr.): Oklahoma, Okla., Watonga 30, Geary 31, Weatherford 31, Elk City Jan. 2, Erick 3, Clinton 4, Altus 5, Arapaho 6, Custer 7.
GIRLS AND THE STAMPEDE: Cleveland, O., 26-31.
GIRL IN THE TAXI (A. H. Woods, mgr.): Boston, Mass., 26-31.
GIRL IN THE TAXI (A. H. Woods, mgr.): Memphis, Tenn., 30, 31.
GIRL OF THE MOUNTAINS (O. E. Wee, mgr.): York, Pa., 28, Lewiston 29, Saxton 30, Altoona 31, Johnstown Jan. 2, Vandergrift 3, Butler 4, Terentum 5, Rochester 6, Beaver Falls 7.
GLASER, VAUGHAN (Vaughan Glaser, mgr.): Louisville, Ky., 26-31, Cincinnati, O., Jan. 2-7.
GRAUSTARK (Western: Baker and Castle, mgrs.): La Mars, Ia., 28, Cherokee 29, Webster City 30, Boone 31.
GRAUSTARK (Eastern): Baker and Castle, mgrs.): Sapulpa, Okla., 28, Muskogee 29, McAlester, Oklahoma City 31.
GREAT FLEERS (Ben Greet, mgr.): New York city Jan. 2.
HANS HANSON (Louis Reis, mgr.): Merkel, Tex., 28, Sweetwater 29, Bronte 30, San Angelo 31.
HARNED, VIRGINIA (Arthur J. Aylesworth, mgr.): Indianapolis, Ind., 26-28, Columbus, O., 29-31, Toledo Jan. 2, 3, Hamilton 4, Louisville, Ky., 5-7.
HILLIARD, ROBERT (Frederic Thompson, mgr.): Baltimore, Md., 26-31.
HODGE, WILLIAM (Liebler and Co., mgrs.): Philadelphia, Pa., Nov. 14—indefinite.
HOMEWARD BOUND (Chas. Dillingham, mgr.): Cleveland, O., 26-31.
HOUSE OF A THOUSAND CANDLES (Sim Allen, mgr.): Elkhart, Ind., 28, Logansport 29, Marion 30, Anderson 31, Muncie Jan. 2, Kokomo 3, Peru 4.
HOUSE OF A THOUSAND CANDLES (Co. A; Rowland and Gaskell's): Green River, Wyo., 28, Evanston 29, Coalville 30.
HOUSE OF A THOUSAND CANDLES (Co. B; Rowland and Gaskell, props.): Washington, La., 28, New Iberia 29, Abbeville 30, Jeanerette 31.
HOUSE WITH THE GREEN SHUTTERS: Brooklyn, N. Y., 26-31.
IMPORTANCE OF BEING EARNEST (Charles Frohman, mgr.): Montreal, P. Q., 26-31.
IN OLD KENTUCKY (Litt and Dingwall, mgrs.): Chicago, Ill., 26-Jan. 7.
IN THE BISHOP'S CARRIAGE (Baker and Castle, mgrs.): Auburn, Ind., 28, Defiance, O., 29, Findlay, Ind., 30, Muncie 31.
IRWIN, MAY (Liebler and Co., mgrs.): Providence, R. I., 26-28.
IS MATRIMONY A FAILURE? (David Belasco, mgr.): Cleveland, O., 26-31.
JEFFERSON, THOMAS (Walter N. Lawrence, mgr.): Des Moines, Ia., 28, 29.
KIDNAPPED FOR A MILLION (Eugene Berry, mgr.): Monmouth, Ill., 28, Wenona 30, Lacon 31.
KOLKER, HENRY (Henry W. Savage, mgr.): Springfield, Mass., 30, 31.
LIGHT ETERNAL (Rice, Stair and Havlin, mgrs.): Toronto, Ont., 26-31, Detroit, Mich., Jan. 1-7.
LILY, THE (David Belasco, mgr.): New York city 26-31, Baltimore, Md., Jan. 2-7.
LION AND THE MOUSE (Henry B. Harris, mgr.): Knoxville, Tenn., 26-31.
LION AND THE MOUSE (United Play Co., Inc., mgrs.): Decorah, Ia., 28, Charles City 29, Cedar Falls 30, Osage 31, Owatonna, Minn., Jan. 1, Mankato 2, Wells 3, Faribault 4, Albert Lea 5, Austin 6, Rochester 7, La Crosse, Wis., 8.
LORIMER, WRIGHT (Wm. A. Brady, mgr.): Albany, N. Y., 29-31.
MACAULEY, WILLIAM (Jas. Feitz, mgr.): Waxahachie, Tex., 28, Martin 30, Temple 31, San Antonio Jan. 1, 2, Taylor 6, San Marcos 7.
MADAME X (Eastern; Henry W. Savage, mgr.): Boston, Mass., 12-Jan. 7.
MADAME X (Southern; Henry W. Savage, mgr.): Lexington, Ky., 26, 29, Mt. Sterling, Ill., 30, Frankford, Ind., 31, Evansville Jan. 2, Owensboro, Ky., 3, Paducah 4, Cairo, Ill., 5, Clinton 6, Vincennes, Ind., 7.
MADAME X (Western; Henry W. Savage, mgr.): San Jose, Cal., 28, Oakland 29, Fresno 30, Bakersfield 31, Los Angeles Jan. 1-7.
MALLORY, CLIFTON (D. H. Cook, mgr.): Rockaway, N. Y., 28, Downsville 29, Whitney Point 30, Bainbridge 31.
MAN OF THE HOUR: Chicago, Ill., 26-31.
MAN ON THE BOX (Harry P. Brown, mgr.): Donaldsonville, La., 28, Houma 29, Thibodaux 30, Morgan City 31.
MANN, LOUIS (Wm. A. Brady, mgr.): St. Louis, Mo., Jan. 1-7.
MASON, JOHN (Messrs. Shubert, mgrs.): Memphis, Tenn., 26-28.
MEEHAN, JOHN (Monte Thompson, mgr.): Winchester, Va., 28, Chambersburg, Pa., 29, Carlisle 30, Waynesboro 31, Cumberland, Md., Jan. 2, Myersdale, Pa., 3, Somerset 4, Altoona 5, Latrobe 6, Johnstown 7, Indiana 9, Dubois 10.
MELVILLE, ROSE (J. R. Sterling, mgr.): Springfield, Ill., 25-29, Cairo 29, Paducah, Ky., 30, Dyersburg, Tenn., 31, Memphis Jan. 1-7.
MINISTER'S SWEETHEART (D. Altman, mgr.): Cincinnati, O., 26-31.
MISSOURI GIRL (Merle H. Norton, mgr.): Dansville, N. Y., 28, Perry 29, Le Roy 30, Lyons 31.
MISSOURI GIRL (Eastern; F. W. Richardson, mgr.): Winchester, Ill., 28, Lewistown 29, Bushnell 30, Macomb 31.
MOTHER (William A. Brady, mgr.): New York city Sept. 14-Dec. 31.
NETHERSOLE, OLGA (Liebler and Co., mgrs.): Providence, R. I., 29-31.
NINETY AND NINE (W. T. Boyer, mgr.): Rochester, N. Y., 26-28, Syracuse 29-31.
O'HARA, FISKE (Al. McLean, mgr.): McKeesport, Pa., 28, Wheeling, W. Va., 29-31, Youngstown, O., Jan. 2-4, Akron 5-7.
OLCOTT, CHAUNCEY (Augustus Pitou, mgr.): Philadelphia, Pa., 26-Jan. 7.
OLD HOMESTEAD: Kingston, N. Y., 28, Saugerties 29, Morristown 30, Middletown 31, Bennington, Vt., Jan. 2, Pittsfield, Mass., 3, Gt. Barrington 4, No. Adams 5, Shelburn Falls 6, Wilmington, Del., 7.
OLE OLSON (J. N. Hewitt, mgr.): Portland, Ore., 26-31, Astoria Jan. 1, Albany 2, Eugene 3, Grants Pass 4, Medford 5, Ashland 6, Redding, Cal., 7.
OUR NEW MINISTER (Harry Doel Parker, mgr.): Bozeman, Mont., 28, Livingston 29, Billings 30, Miles City 31.
OUR VILLAGE POSTMASTER (Perry's): Morning Sun, Ia., 28, Richland 29, Sigourney 30, Washington 31.
OUTLAW'S CAMP (J. E. Clifford, mgr.): Boston, Mass., 26-31.
PAID IN FULL (Central; United Play Co., Inc., mgrs.): Eagle Grove, Ia., 28, Algona 29, Hampton 30, Eldora 31, Cedar Rapids Jan. 1, Iowa Falls 2, Ames 3, Boone 4, Perry 5, Newton 6, Rock Island, Ill., 7, Davenport, Ia., 8.
PAID IN FULL (Southern; United Play Co., Inc., mgrs.): Las Vegas, N. Mex., 28, Santa Fe 29, Albuquerque 30, Socorro 31, Silver City Jan. 2, Deming 3, Alamagordo 4, El Paso 5-7.
PAID IN FULL (Wagenhals and Kemper, mgrs.): Chicago, Ill., 19-31, Milwaukee, Wis., Jan. 1-7.
PAIR OF COUNTRY KIDS (Western; H. W. Link, mgr.): Arapahoe, Neb., 28, Axtell 29, Minden 30, Holdrege 31.
POLLY OF THE CIRCUS (Frederic Thompson, mgr.): St. Louis, Mo., 26-31.
POLLY OF THE CIRCUS (Frederic Thompson, mgr.): Oakland, Cal., 26-28.
POMANDER WALK (Liebler and Co., mgrs.): New York city Dec. 20—indefinite.
PORT OF MISSING MEN (Boland and Gaskell, mgrs.): Washington, D. C., 26-31.
POT LUCK (Wm. A. Brady, Ltd., mgr.): Milwaukee, Wis., 26-31.
POYNTER, BEULAH (Harry J. Jackson, mgr.): Birmingham, Ala., 26-31, Atlanta, Ga., Jan. 1-7.
PRINCE OF HIS RACE (Oscar Graham, mgr.): Commanche, Tex., 28, Stephenville 29, Weatherford 30, Thurber 31.
QUEEN OF THE OUTLAWS' CAMP: Boston, Mass., 26-31.
REBECCA OF SUNNYBROOK FARM (Klaw and Erlanger, mgrs.): New York city Oct. 3—indefinite.
ROBERTS, FLORENCE: Seattle, Wash., 26-31.
ROBERTSON, FORBES (Messrs. Shubert, mgrs.): Boston, Mass., 26-31.
ROSALIND AT THE RED GATE (Gaskell-MacVitty-Carpenter Co., mgrs.): Alliance, Neb., Jan. 2, Broken Bow 3, Grand Island 4, Aurora 5, Hastings 6.
ROSARY (Rowland and Clifford, Inc., mgrs.): Columbus, O., 26-31, Louisville, Ky., Jan. 1-7.
ROSARY (Rowland and Clifford, Inc., mgrs.): Boston, Mass., 26-31.
ROSARY (Rowland and Clifford, Inc., mgrs.): Hartford City, Ind., 28, Ft. Wayne 29-31, Aurora, Ill., Jan. 1, South Bend, Ind., 2, Goshen 4, Decatur 5, Bluffton 6, Huntington 7.
ROSARY (Rowland and Clifford, Inc., mgrs.): Jersey City, N. J., 26-31, Brooklyn, N. Y., Jan. 2-7.
ROUND UP (E. J. Cohn, mgr.): Pittsburg, Kan., 26-31.
ROYAL SLAVE (George H. Bubb, mgr.): Correctionville, Ia., 28, Kingsley 29, Whiting 30, Onawa 31.
ROYAL SLAVE (Eastern; J. M. Jacobs, mgr.): Easton, Pa., 28, Trenton, N. J., 29, Burlington 30, Chester, Pa., 31, Mahoney City Jan. 2, Freeland 3, Lansford 4, Girardville 5, Shenandoah 6, Pottsville 7.
RUSSELL, ANNIE (Charles Frohman, mgr.): New York city Dec. 20—indefinite.
RUSSELL, LILLIAN (Joseph Brooks, mgr.): Los Angeles, Cal., 26-31.
ST. ELMO (Central; United Play Co., Inc., mgrs.): Manico, Mo., 28, Columbia 29, Holton 30, Jefferson City 31, Washington Jan. 1, Bonalla 2, Kirksville 4, Trenton 5, Atchison, Kas., 6, Holton 7, St. Joseph, Mo., 8-11.
ST. ELMO (Glaser and Stair, mgrs.): Grand Rapids, Mich., 26-28, Chicago, Ill., Jan. 1-7.
SCARBOROW, THE: Boston, Mass., Jan. 3-14.
SEARS, ZELDA (A. O. Wiswell, mgr.): New York city Nov. 22—indefinite.
SENTIMENTAL SALLY (Charles Dillingham, mgr.): Chicago, Ill., Dec. 26—indefinite.
SERVANT IN THE HOUSE (Henry Miller Co., mgrs.): Montgomery, Ala., 26-28.
SEVEN DAYS (Wagenhals and Kemper, mgrs.): Boston Mass., Oct. 24-Dec. 31.
SEVEN DAYS (Wagenhals and Kemper, mgrs.): Columbus, O., 26, Dayton 31, Toledo Jan. 4, Grand Rapids, Mich., 7.
SHEA, THOMAS E. (A. H. Woods, mgr.): Newark, N. J., 26-31.
SHOEMAKER, THE (Gus Hill, mgr.): St. Joseph, Mo., 26-28, Omaha, Neb., 29-31.
SILVER THREADS (Joe Lane, mgr.): York, Neb., 28, Fremont 29, Gothenburg 30, Sterling, Colo., 31.
SINS OF THE FATHER (George H. Brennan, mgr.): Brookhaven, Miss., 28, Natchez 29, Baton Rouge, La., 30, Plaquemine 31, Alexandria Jan. 1, Shreveport 2, Arkadelphia, Ark., 3, Hot Springs 4, Pine Bluff 5, Stuttgart 6, Little Rock 7.
SIS PERKINS (C. Jay Smith, mgr.): Murray City, O., 28, Shawnee 29, Crooksville 30, Zanesville 31, Parkersburg, W. Va., Jan. 2, Jackson, O., 3, Bainbridge 4, Greenfield 5, New Vienna 6, Middletown 7.
SKINNER, OTIS (Charles Frohman, mgr.): Philadelphia, Pa., 26-Jan. 7.
SOTHERN, E. H., AND JULIA MARLOWE (Messrs. Shubert, mgrs.): New York city 6-31, Albany, N. Y., Jan. 2, 3.
SPENDTHRIFT (Frederic Thompson, mgr.): Louisville, Ky., 26-31.
SPENDTHRIFT (Frederic Thompson, mgr.): Memphis, Tenn., 26-28.
SQUAW MAN (Willis Amusement Co., mgrs.): Circleville, O., 28, Wilmington 29, Jackson 30, Portsmouth 31.
SQUAW MAN (Western; H. E. Pierce and Co., mgrs.): Livingston, Mont., 28, Anaconda 29.
STAHL, ROSE (Henry B. Harris, mgr.): Jersey City, N. J., Jan. 2-7.
STARR, FRANCES (David Belasco, mgr.): Detroit, Mich., 26-31, Cleveland, O., Jan. 2-7.
THIEF (Eastern; Geo. A. Sullivan, mgr.): Rutland, Vt., 29, Kingston, N. Y., Jan. 1.
THIRD DEGREE (Henry B. Harris, mgr.): Baltimore, Md., 26-31.
THIS WOMAN AND THIS MAN (Forrest and Garfield, mgrs.): Minneapolis, Minn., 25-31.
THREE WEEKS (M. M. Dubinsky, mgr.): Oklahoma City, Okla., Jan. 2, 3, McAlester 4, Denison, Tex., 5.
THROUGH DEATH VALLEY (C. L. Crane, mgr.): Worcester, Mass., 26-31, Washington, D. C., Jan. 2-7.
TRAVELING SALESMAN (Co. B; Henry B. Harris, mgr.): Salt Lake City, U., 18-31, Los Angeles, Cal., 2-7.
TURNER, WILLIAM H.: Providence, R. I., 26-31.
TURNING POINT (G. A. Sullivan, mgr.): Syracuse, N. Y., 26-28, Rochester 29-31.
UNCLE TOM'S CABIN (Al. W. Martin's; Wm. Kibble, mgr.): Independence, Kas., 28, Joplin, Mo., 29, Webb City 30, Springfield 31, Sedalia Jan. 1, Jefferson City 2, Edwardsville, Ill., 4, Collinsville 5, East St. Louis 6, 7.
UNCLE TOM'S CABIN (Leon Washburn, mgr.): Watertown, Wis., 29, Evansville 30, Fond du Lac 31, Rockford, Ill., Jan. 2, Dixon 3, Beloit, Wis., 4, Belvidere, Ill., 5, Racine, Wis., 6, Waukegan, Ill., 7.
UNDER SOUTHERN SKIES (Harry Doel Parker, mgr.): Chillicothe, O., 28, Portsmouth 29, Huntington, W. Va., 30, Athens, O., 31.
WALSH, BLANCHE (A. H. Woods, mgr.): Denver, Colo., 26-31, Cripple Creek Jan. 2, Victor 3, Pueblo 4, Rocky Ford 5, Hutchinson, Kan., 6, Wichita 7.
WARE, HELEN (Henry B. Harris, mgr.): Washington, D. C., 26-31.
WARFIELD, DAVID (David Belasco, mgr.): Boston, Mass., Jan. 2-14.
WARNER, H. B. (Liebler and Co., mgrs.): Buffalo, N. Y., 26-31.
WE CAN'T BE AS BAD AS ALL THAT (Liebler and Co., mgrs.): New Haven, Conn., 28, New York city Jan. 2—indefinite.
WHITE CAPTIVE: Baltimore, Md., 26-31.
WHITE SQUAW (Louis F. Werbe, mgr.): Geneva, N. Y., 28, Cortland 29, Port Jervis 30, Owego 31, Williamsport, Pa., Jan. 2, Danbury 3, Allentown 4, Dover 5, Reading 6, York 7.
WILDFIRE (Harry Doel Parker, mgr.): Ottawa, Ont., 26-28, Kingston 29, Belleville 30, Peterboro 31.
WILSON, AL. H. (Sidney R. Ellis, mgr.): Lynchburg, Va., 28, Richmond 29, 30, Norfolk 31, Atlantic City, N. J., Jan. 2-7.
WILSON, FRANCIS (Charles Frohman, mgr.): Cincinnati, O., 26-31.
WISE, THOMAS A. (William A. Brady, mgr.): Pittsburgh, Pa., 26-31, Cleveland, O., Jan. 2-7.
WOLF (Stair and Havlin, mgrs.): St. Louis, Mo., 26-31, Indianapolis, Ind., Jan. 2-4, Columbus, O., 5-7.
WOLF (H. A. Morrison, mgr.): New Castle, Ind., 28, Richmond 29, Frankfort 30, Franklin 31.

## STOCK COMPANIES.

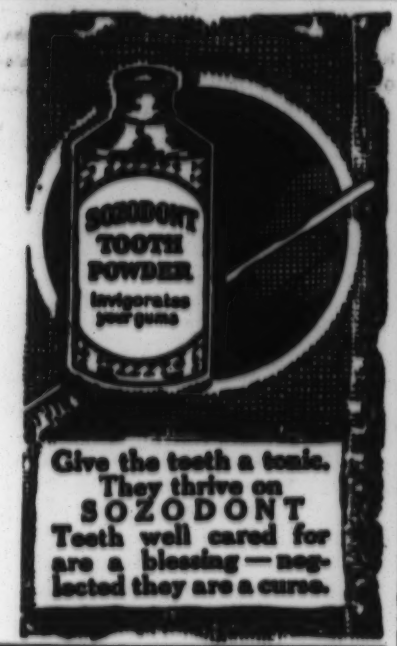
ACADEMY OF MUSIC (William Fox, mgr.): New York city Aug. 29—indefinite.
ALCAZAR (Belasco and Mayer, mgrs.): San Francisco, Cal., Aug. 29—indefinite.
ARVINE-BENTON (Geo. B. Benton, mgr.): Indianapolis, Ind., Sept. 5—indefinite.
AUDITORIUM (Geo. L. Lake, mgr.): Kansas City, Mo., Nov. 6—indefinite.
AUDITORIUM: Toledo, O., Dec. 12—indefinite.
BAKER (George L. Baker, mgr.): Spokane, Wash., Sept. 4—indefinite.
BAKER (George L. Baker, mgr.): Seattle, Wash.—indefinite.
BAKER (George L. Baker, mgr.): Portland, Ore., Nov. 27—indefinite.
BALDWIN-MELVILLE (Walter S. Baldwin, mgr.): Providence, R. I., Nov. 14—indefinite.
BARKER-ROGERS (Frank M. Norcross, mgr.): South Bend, Ind., Oct. 17—indefinite.
BELASCO AND STONE (Belasco and Stone, mgrs.): Los Angeles, Cal.—indefinite.
BIJOU: Pawtucket, R. I., Aug. 8—indefinite.
BIJOU (Klimt and Gazzolo, mgrs.): Chicago, Ill., July 2—indefinite.
BISHOP'S PLAYERS (H. W. Bishop, mgr.): Oakland, Cal.—indefinite.
BITTNER, BILL: Tulsa, Okla., Oct. 24—indefinite.
BOSTON PLAYERS (George C. Wilson, mgr.): Baltimore, Md., Nov. 21—indefinite.
BUNTING, EMMA (Russell and Drew, mgrs.): Seattle, Wash., Dec. 18—indefinite.
BURBANK (Oliver Morosco, mgr.): Los Angeles, Cal.—indefinite.
COLLIER (T. C. Gleason, mgr.): Chicago, Ill., Nov. 6—indefinite.
CORNELL, HARRY (J. W. Gillette, mgr.): Battle Creek, Mich., Aug. 14—indefinite.
COURT PLAYERS: Brooklyn, N. Y., Dec. 5—indefinite.
CRAIG, JOHN (John Craig, mgr.): Boston, Mass., Aug. 29—indefinite.
CRESCENT (Percy Williams, mgr.): Brooklyn, N. Y., Sept. 5—indefinite.
DAVIS (Harry Davis, mgr.): Pittsburgh, Pa., Sept. 5—indefinite.
DOMINION PLAYERS (W. B. Lawrence, mgr.): Winnipeg, Man.—indefinite.
EMPIRE (Monte Thompson, mgr.): Holyoke, Mass.—indefinite.
FORBES (Gus A. Forbes, mgr.): Brooklyn, N. Y., Sept. 5—indefinite.
FORBES (Gus A. Forbes, mgr.): Stamford, Conn., Nov. 28—indefinite.
FORRAUGH (George Fish, mgr.): Cincinnati, O., Sept. 19—indefinite.
GARRICK: Grand Rapids, Mich., Aug. 21—indefinite.
GARRITY, HARRY: Los Angeles, Cal.—indefinite.
GERMAN: Cincinnati, O., Oct. 2—indefinite.
GERMAN: Milwaukee, Wis., Sept. 25—indefinite.
GERMAN (Mrs. F. Welb, mgr.): St. Louis, Mo., Oct. 2—indefinite.
GERMAN (Max Hanisch, mgr.): Philadelphia, Pa., Sept. 24—indefinite.
GERMAN (Theodore Hargarth, mgr.): New York city Sept. 24—indefinite.
GIRTON: Los Angeles, Cal., July 19—indefinite.
GORMAN: Lincoln, Neb., Aug. 29—indefinite.
GRAND (M. Keeney, mgr.): Reading, Pa., Oct. 24—indefinite.
GRAY, MARIE: Henderson, Ky., Dec. 19—indefinite.
HALL'S ASSOCIATE PLAYERS (Eugene J. Hall, mgr.): Key West, Fla., Oct. 29—indefinite.
HAVLIN: St. Louis, Mo., Aug. 7-Dec. 31.
HAYWARD, GRACE, ASSOCIATE PLAYERS: Oak Park, Ill.—indefinite.
HOLDEN PLAYERS: Cincinnati, O., Oct. 2—indefinite.
IMPERIAL THEATRE (Klimt and Gazzolo, mgrs.): Chicago, Ill., Dec. 25—indefinite.
INDIANA: South Bend, Ind., Sept. 4—indefinite.
INGERSOLL: William Ingersoll, mgr.): Salt Lake City, U., Sept. 4—indefinite.
KEENE, LORRAINE (H. L. Lawrence, mgr.): Bloomington, Ill.—indefinite.
KEITH (James E. Moore, mgr.): Portland, Me.—indefinite.
KEOGH, JOHN F.: Grand Junction, Colo., Nov. 28—indefinite.
KING, JOSEPH (Joseph King, mgr.): Lancaster, Pa., Sept. 5—indefinite.
LANHAM'S LYRIC PLAYERS: Findlay, O., Dec. 11-Jan. 1.
LAWRENCE (Del S. Lawrence, mgr.): Spokane, Wash., Dec. 25—indefinite.
LORCH, THEODORE: Oklahoma City, Okla.—indefinite.
LYCEUM (Louis Phillips, mgr.): Brooklyn, N. Y.—indefinite.
LYRIC: Minneapolis, Minn.—indefinite.
LYTELL-VAUGHAN (Charles Burton, mgr.): Louisville, Ky., Dec. 25—indefinite.
MAJESTIC PLAYERS: Riverside, Cal., Sept. 26—indefinite.
MAJESTIC THEATRE (C. P. Farrington, mgr.): Schenectady, N. Y., Nov. 15—indefinite.
MARLOWE (Chas. B. Marvin, mgr.): Chicago, Ill.—indefinite.
MINNEQUA: Pueblo, Colo.—indefinite.
MORRIS-THURSTON (Wm. B. Morris, mgr.): Milwaukee, Wis.—indefinite.
NATIONAL: Montreal, P. Q., Aug. 15—indefinite.
NELSON, MARIE (Rodney Ranous, mgr.): Chicago, Ill., Sept. 5—indefinite.
NEW CRITERION (Klimt and Gazzolo, mgrs.): Chicago, Ill., Aug. 14—indefinite.
NEW THEATRE (Winthrop Ames, director): New York city Dec. 19—indefinite.
NEW THEATRE (Frank Knower, mgr.): Cohoes, N. Y., Sept. 12—indefinite.
NICKERSON BROTHERS: Independence, Kan., Oct. 10—indefinite.
NORTH BROS. (North Bros., mgrs.): Topeka, Kan., Aug. 29—indefinite.
NORTH BROS. (Frank North, mgr.): Oklahoma City, Okla., Sept. 19—indefinite.
OPERA HOUSE PLAYERS: Paterson, N. J.—indefinite.
ORPHEUM PLAYERS (Grant Laferty, mgr.): Philadelphia, Pa.—indefinite.
PANTELLO (W. J. Pantello, mgr.): Calgary, Alta., Can.—indefinite.
PASSAIC: Passaic, N. J.—indefinite.
PAYTON (H. S. Lawrence, mgr.): Toledo, O., Aug. 29—indefinite.
PAYTON (Corse Payton, mgr.): Hoboken, N. J., Aug. 29—indefinite.
PAYTON'S LEE AVE. (Corse Payton, mgr.): Brooklyn, N. Y., Aug. 29—indefinite.
PEOPLE'S: Flint, Mich., Sept. 5—indefinite.
PEOPLE'S (Wm. W. Trendale, mgr.): Cedar Rapids, Ia.—indefinite.
PERUCHI-GYPSENES (O. D. Peruchi, mgr.): Tampa, Fla.—indefinite.
POLI (H. S. Poli, mgr.): Norwich, Conn., Dec. 12—indefinite.
POLI (H. S. Poli, mgr.): Scranton, Pa., Nov. 21—indefinite.
PRICE-NICKERSON: Independence, Kan., Oct. 10—indefinite.
PRINCESS: Des Moines, Ia., Aug. 28—indefinite.
PRINCESS: Davenport, Ia.—indefinite.
PRINGLE, DELLA: Boise City, Ida., Aug. 22—indefinite.
ROBYNS-DORNER (A. C. Dorner, mgr.): Elmira, N. Y., Oct. 3—indefinite.
ROD'S PLAYERS (L. J. Rodriquez, mgr.): Dayton, O., Aug. 15—indefinite.
RUSSELL, EDWARD (W. G. Campbell, mgr.): South Bend, Ind., Nov. 26—indefinite.
SPOONER, EDNA MAY (Mary Gibbs Spooner, mgr.): Jersey City, N. J., Oct. 1—indefinite.
VAN DYKE-EATON (H. W. Van Dyke, mgr.): Milwaukee, Wis.—indefinite.
VERNON (Read and Keller, mgrs.): Zanesville, O., Oct. 31—indefinite.
WOLFE (J. A. Wolfe, mgr.): Wichita, Kan.—indefinite.
WOODWARD (O. D. Woodward, mgr.): Omaha, Neb., Aug. 27—indefinite.

## TRAVELING STOCK COMPANIES

BOYER, NANCY: Jamestown, N. Y., 26-31.
BROWN, KIRKE (J. T. Macauley, mgr.): Williamsport, Pa., 26-31, Erie Jan. 2-7.
BUCKLEY, LOUISE (Harry Hamilton, mgr.): Santa Cruz, Cal., 19-31, Del Monte Jan. 1-15.
BURGESS: Meridan, Ill., 26-31.
CARROLL COMEDY (Ida Carroll, mgr.): Bellefonte, Pa., 26-31.
CHAUNCEY-KEIFFER (Fred Chauncey, mgr.): Washington, Pa., 19-31, Olean, N. Y., Jan. 2-7.
CHICAGO STOCK (Chas. H. RossKam, mgr.): Amsterdam, N. Y., 26-31.
DE LACY, LEIGH (Monte Thompson, mgr.): New Britain, Conn., 26-31, Middletown Jan. 2-7.
DOUGHERTY: Lisbon, N. Dak., 26-28, La Moure 29-31.
GEORGE, GLADYS (Joseph H. Benner, mgr.): Kokomo, Ind., 26-31, Logansport Jan. 2-7.
GRAYCE, HELEN (N. Appell, mgr.): Poughkeepsie, N. Y., 26-31, Newburgh 2-7.
HICKMAN-BESSEY (Jas. D. Proctor, mgr.): Appleton, Wis., 26-31, Kenosha Jan. 2-7.
HILLMAN'S (F. P. Hillman, mgr.): Belleville, Kan., 26-28, Courtland 29-31.
KEITH (Cato E. Keith, mgr.): Battle Creek, Mich., 26-31, Lima, O., Jan. 2-7.
KELLEY, HERRMAN: Wausau, Wis., 26-31, Chippewa Falls Jan. 2-7.
KLARK, GLADYS (J. E. Belfour, mgr.): Marlboro, Mass., 26-28, Hudson 29-31.
MARKS BROTHERS: Cobalt, Ont., 26-31.
MOCK SAD ALL: Rochester, Minn., 26-31.
MOREY (Le Comte and Fleecher's): Des Moines, Ia.—indefinite.
MORGAN: Muscatine, Ia., 29-31.
MURRAY-MACKEY (Jos. J. Murray, mgr.): Ottawa, Ont., 26-Jan. 7.
PERRY, AUGUSTA (Walter Downing, mgr.): So. Framingham, Mass., 26-31, Gloucester Jan. 2-7.
PICKERTS, FOUR (Willis Pickert, mgr.): Wilmington, N. C., 26-31, Deland, Fla., Jan. 2-12.
SIGHTS (J. W. Sights, mgr.): Moberly, Mo., 26-31.
SPENCE THEATRE (Harry Sohns, mgr.): Lincoln, Kan., 26-28, Sylvan Grove 29-31, Hill City Jan. 2-4, Colby 5-7.
TAYLOR, ALBERT: Jacksonville, Tex., 26, 29, Rusk 30, 31.
TEMPEST (J. L. Tempest, mgr.): Little Falls, N. Y., 29-31.
WOODS SISTERS: Houma, La., 26, 28, Morgan City 29, Opelousas 31, La Fayette Jan. 2, Welch 3-4, Beaumont, Tex., 5, Port Arthur 6-8.

## OPERA AND MUSICAL COMEDY

ABORN GRAND OPERA (Milton and Sargent Aborn, mgrs.): Pueblo, Colo., 28, Colorado Springs 29, 30, Boulder 31, Denver 1-8.
ABBOT, BESSIE (Liebler and Co., mgrs.): Memphis, Tenn., 30, 31.
ALMA, WHERE DO YOU LIVE? (Joseph M. Weber, mgr.): New York city Sept. 26—indefinite.
ARCADIANS (Charles Frohman, mgr.): Atlanta, Ga., 26-31.
ARCADIANS (Charles Frohman, mgr.): Chicago, Ill., 26-Jan. 7.
ARMSTRONG COMEDY (Edwin Armstrong, mgr.): Seattle, Wash., Dec. 12—indefinite.
BAILEY AND AUSTIN (Messrs. Shubert, mgrs.): Chicago, Ill., 4-31.
BERNARD, SAM (Messrs. Shubert, mgrs.): New York city Sept. 31-Dec. 31.
BOHEMIAN GIRL (Milton and Sargent Aborn, mgrs.): Cincinnati, O., 26-31, Milwaukee, Wis., Jan. 1-7.
BOSTON GRAND OPERA (Henry Russell, mgr.): Boston, Mass., Nov. 7—indefinite.
BRIGHT EYES (Jos. M. Galtes, mgr.): Milwaukee, Wis., 26-31.
BUSTER BROWN (Buster Brown Amusement Co., mgrs.): Toledo, O., 25-31, Charleston, W. Va., Jan. 2, Hinton 3, Covington, Va., 4, Clifton Forge 5, Lynchburg 6, Roanoke 7.
CAHILL, MARIE (Daniel V. Arthur, mgr.): Brooklyn, N. Y., 26-31.
CAMERON, GRACE (C. H. Kerr, mgr.): Hoquiam, Wash., 28, Aberdeen 29, Elma 30, Tacoma 31, Seattle Jan. 1-7.
CAT AND THE FIDDLE (Chas. A. Sellon, mgr.): Auburn, N. Y., 28, Oswego 29, Watertown 30, Ogdensburg 31, Ottawa, Ont., Jan. 2, 3, Renfrew 4, Kingston 5, Belleville 6, Peterboro 7.
CHICAGO GRAND OPERA (Andreas Dippel, mgr.): Milwaukee, Wis., 30.
CHOCOLATE SOLDIER (F. C. Whitney, mgr.): Chicago, Ill., Sept. 26—indefinite.
CHOCOLATE SOLDIER (F. C. Whitney, mgr.): London, Eng., Sept. 10—indefinite.
CHOCOLATE SOLDIER (F. C. Whitney, mgr.): Philadelphia, Pa., 26-Jan. 14.
COW AND THE MOON (Chas. A. Sellon, mgr.): Clarksdale, Miss., 28, Memphis, Tenn., 29,


SOZODONT
TOOTH
POWDER
invigorates
your gums
Give the teeth a tonic. They thrive on SOZODONT Teeth well cared for are a blessing—neglected they are a curse.

Nashville 30, 31, Columbia Jan. 2, New Decatur, Ala., 3, Birmingham 4, Gadsden 5, Rome, Ga., 6, Anniston, Ala., 7.

DANIELS, FRANK (C. B. Dillingham, mgr.): Philadelphia, Pa., 26-Jan. 7.

DILL, MAX M.: San Francisco, Cal., Oct. 24—indefinite.

DOLLAR PRINCESS (Charles Frohman, mgr.): Philadelphia, Pa., Dec. 19-Jan. 14.

DRESSLER, MARIE (Lew Fields, mgr.): Utica, N. Y., 29.

ELTINGE, JULIAN (A. H. Woods, mgr.): St. Louis, Mo., 26-31.

FLIRTING PRINCESS (Mort H. Singer, mgr.): Logansport, Ind., 28.

FLORENCE, MAX, MUSICAL COMEDY: Salt Lake City, U., Oct. 15—indefinite.

FOLLIES OF 1910 (Florenz Ziegfeld, mgr.): Washington, D. C., 26-31.

FRENCH OPERA (Julius Layolle, mgr.): New Orleans, La., Nov. 22—indefinite.

GENEE, ADELINE (Klaw and Erlanger, mgrs.): Boston, Mass., 26-Jan. 7.

GIRL FROM T'IE U. S. A. (Central; Harry Scott, mgr.): Taylor, Tex., 28, San Antonio 30, Victoria 31.

GIRL FROM THE U. S. A. (Southern; Harry Scott, mgr.): Piedmont, S. C., 28, Laurens 29, Newberry 30, Camden 31.

GIRL IN THE KIMONO (W. K. Ziegfeld, mgr.): Iowa Falls, Ia., 28, Emmetsburg 29, Spencer 30, Ft. Dodge 31, Des Moines Jan. 1, 2.

GIRL OF MY DREAMS (Jos. M. Gaites, mgr.): Philadelphia, Pa., 26-Jan. 14.

GLASER, LULU (Messrs. Shubert, mgrs.): New York city Nov. 22—indefinite.

GODDESS OF LIBERTY (Mort H. Singer, mgr.): Kansas City, Mo., Jan. 1-7.

GRAND OPERA: Chicago, Ill.—indefinite.

HAPPY HOOLIGAN (Gus Hill, mgr.): Toledo, O., 25-28, Grand Rapids, Mich., 29-31.

HARTMAN, FERRIS: Los Angeles, Cal., Oct. 16—indefinite.

HITCHCOCK, RAYMOND (Cohan and Harris, mgrs.): Chicago, Ill., 25-Jan. 7.

HONEYMOON TRAIL (Fitzgerald and Kelly, mgrs.): Ellensburg, Wash., 28, Elma 29, Aberdeen 30, Centralia 31, Portland, Ore., Jan. 1-7.

HOPPER, DE WOLF (D. V. Arthur, mgr.): Denver, Colo., 26-31, Victor Jan. 1, Colorado Springs 2, Pueblo 3, Wichita, Kan., 4, Salina 5, Junction City 6, Concordia 7.

IN PANAMA (Al. Rich Production Co.): Chicago, Ill., 25-31, Springfield Jan. 1, 2, Terre Haute, Ind., 3, 4, Indianapolis 5-7.

INTERNATIONAL CUP, BALLET OF NIAGARA, AND THE EARTHQUAKE (Messrs. Shubert, mgrs.): New York city Sept. 3—indefinite.

JANIS, ELSIE (Chas. Dillingham, mgr.): Hartford, Conn., 28, 29, New York city Jan. 2—indefinite.

JUST OUT OF COLLEGE (Bothner and Campbell, mgrs.): Dallas, Tex., 28, Corsicana 29, Waco 30, San Antonio 31.

JUVENILE BOSTONIANS (B. E. Lang, mgr.): Dauphin, Can., 28, 29, Gladstone 30, Strathclair 31, Birtle Jan. 2, Binscarth 3, Yorkton 4, 5, Russell 6, Minnedosa 7.

KATIE-DID (Jos. M. Gaites, mgr.): Springfield, Mass., 28.

LITTLE DAMOZEL (Henry W. Savage, mgr.): Chicago, Ill., Dec. 25—indefinite.

McCOY, BESSIE (C. B. Dillingham, mgr.): Boston, Mass., Dec. 26-Jan. 14.

MACDONALD, CHRISTIE (Werba and Luescher, mgrs.): New York city Dec. 26—indefinite.

McFADDEN'S FLATS (Barton and Wiswell, mgrs.): St. Joseph, Mo., 25-28, Trenton 29, Kirksville 30, Ottumwa, Ia., 31, Des Moines Jan. 1-4.

MADAME SHERRY (Fraxee, Lederer and Woods, props.): St. Louis, Mo., 25-Jan. 7.

MADAME SHERRY (Fraxee, Lederer and Woods, mgrs.): New York city Aug. 30—indefinite.

MADAME TROUBADOUR (Messrs. Shubert, mgrs.): Chicago, Ill., 25-Jan. 7.

MANHATTAN OPERA: Birmingham, Ala., 26-29, Montgomery 30, 31.

MARRIAGE A LA CARTE (Liebler and Co., mgrs.): Washington, D. C., 26-31, New York city Jan. 2—indefinite.

MERRY WIDOW (Eastern; Henry W. Savage, mgr.): Dayton, O., 28, Hamilton 29, Lexington, Ky., 30, Chattanooga, Tenn., 31, Atlanta, Ga., Jan. 2-4, Birmingham, Ala., 5, 6, Mobile 7.

MERRY WIDOW (Southern; Henry W. Savage, mgr.): Hagerstown, Md., 28, York, Pa., 29, Lancaster 30, Reading 31, Allentown Jan. 2, Chester 3, Annapolis, Md., 4, Danville, Va., 5, Raleigh, N. C., 6, Wilmington, Del., 7.

METROPOLITAN OPERA (Metropolitan Opera Co., mgrs.): New York city Nov. 14—indefinite.

METROPOLITAN OPERA (Metropolitan Opera Co., mgrs.): Philadelphia, Pa., Dec. 13—indefinite.

MIDNIGHT SONS (Lew Fields, mgr.): Brooklyn, N. Y., 26-31, New York city Jan. 2-14.

MIDNIGHT SONS (Lew Fields, mgr.): New Orleans, La., 25-31.

MILLIONAIRE KID (Kilroy and Britton, mgrs.): Detroit, Mich., 26-31.

MONTGOMERY AND STONE (Charles Dillingham, mgr.): Brooklyn, N. Y., 26-31, Baltimore, Md., Jan. 2-7.

MOORE, VICTOR (Frazee and Lederer, mgrs.): Buffalo, N. Y., 26-28.

MULLALEY SISTERS' MUSICAL COMEDY (Sidney Cox, mgr.): Vancouver, B. C.—indefinite.

MURRAY AND MACK (C. McLinn, mgr.): Trinidad, Colo., 29, Raton, N. M., 30, Las Vegas 31, Albuquerque Jan. 2, El Paso, Tex., 3, Bisbee, Ariz., 4, Tucson 6, Phoenix 7, Prescott 9.

MY CINDERELLA GIRL (C. J. Delamater, mgr.): Austin, Tex., 25, Galveston 29, Houston 30, 31, Lake Charles, La., Jan. 1, Beaumont, Tex., 2, Jennings, La., 3, New Iberia 4, La Fayette 5, Alexandria 6, Baton Rouge 7, 8.

MY CINDERELLA GIRL (Delamater and Norris, mgrs.): Adrian, Mich., 28, Coldwater 29, Dowagiac 30, Goshen, Ind., 31, Ft. Wayne Jan. 1, Marion 2, Muncie 4, Anderson 5, Crawfordsville 6, Brazil 7, Terre Haute 8.

MY FRIEND HOGAN (Edw. Holland, mgr.): Corry, Pa., 25, Erie 29-31, Toledo, O., Jan. 2-4, Columbus 5-7.

MY FRIEND HOGAN (Southern; Edw. Holland, mgr.): Lakewood, N. J., 28, Lakehurst 29, Millville 30, Salem 31, Norristown, Pa., Jan. 2, Coatesville 3, Dover, Del., 4, Harrington 5, Georgetown 6, Criadeld, Md., 7.

NAUGHTY MARIETTA (Oscar Hammerstein, mgr.): New York city Nov. 7—indefinite.

NEWLYWEDS AND THEIR BABY (Eastern; Leffler-Bratton Co., props.): Cleveland, O., 26-31, Wheeling, W. Va., Jan. 2-7.

NEWLYWEDS AND THEIR BABY (Western; Leffler-Bratton Co., props.): Denver, Colo., 25-31, Pueblo Jan. 1, Victor 2, Colorado Springs 3, McCook, Neb., 5, Lincoln 6, 7.

POWELL AND COHAN'S COMEDY (Central): Marion, Ind., Nov. 21—indefinite.

POWELL AND COHAN'S COMEDY (Eastern; Powell and Portello, mgrs.): Harrisburg, Ill., 26-31, Vincennes, Ind., Jan. 2-5, Princeton 7.

POWERS, JAMES T. (Messrs. Shubert, mgrs.): Muskogee, Okla., 28, Tulsa 29, Oklahoma City 30, 31, Denver, Colo., Jan. 2-7.

PRINCE OF PILSEN (Henry W. Savage, mgr.): Waterloo, Ia., 28, Dubuque 29, Clinton 30, Cedar Rapids 31, Davenport Jan. 1, Rock Island, Ill., 2, Galesburg 3, Peoria 4, Bloomington 5, Decatur 6, Springfield 7.

RED MILL (H. B. Emery, mgr.): Dayton, O., 26-28.

RING, BLANCHE (Lew Fields, mgr.): Fall River, Mass., 28.

SCHEFF, FRITZI (Messrs. Shubert, mgrs.): St. Louis, Mo., 26-31.

SCHOOL DAYS (Stair and Havlin, mgrs.): Cincinnati, O., 25-31, St. Louis, Mo., Jan. 1-7.

SHERMAN'S COMEDY (E. A. Wolf, mgr.): Calgary, Alb., Can., Dec. 5-Jan. 7.

SIDNEY, GEORGE (E. D. Stair, mgr.): Richmond, Va., 26-31, Norfolk Jan. 2-7.

SMART SET (No. 1; Barton and Wiswell, mgrs.): St. Marys, O., 28, Dayton 29-31, Cincinnati Jan. 1-7.

SMART SET (Southern; Barton and Wiswell, mgrs.): Tallahassee, Fla., 28, Quincy 29, Bainbridge, Ga., 30, Abbeville 31, Dothan, Ala., Jan. 1.

SOUL KISS (Mittenthal Bros., mgrs.): St. Johnsbury, Vt., 28, Newport 29, Sherbrooke, Can., 30, St. Albans, Vt., 31, Plattsburgh, N. Y., Jan. 2, Rutland, Vt., 3, Bennington 4, Brattleboro 5, Keene, N. H., 6, Bellows Falls, Vt., 7.

SOUL KISS (Western; Mittenthal Bros., mgrs.): Lafayette, Ind., 28, Elwood 29, Muncie 30, Marion 31, Toledo, O., Jan. 1-4, Upper Sandusky 6, Springfield 7.

SUNNY SOUTH (J. C. Rockwell, mgr.): Darlington, Wis., 28, Platteville 29, Lancaster 30, Fennimore 31, Prairie du Chien Jan. 2, Boscobel 3, Dodgeville 4, Mt. Herob 5, Stoughton 6, Edgerton 7, Madison 8.

SUPERBA (Edwin Warner, mgr.): Detroit, Mich., 25-31, Pittsburgh, Pa., Jan. 1-7.

SWEETEST GIRL IN PARIS (Harry Askin, mgr.): Chicago, Ill., Aug. 28—indefinite.

TEAL, RAYMOND, MUSICAL COMEDY (Frank Wolf, mgr.): El Paso, Tex.—indefinite.

THREE TWINS (Jos. M. Gaites, mgr.): Chicago, Ill., 25-Jan. 7.

TIME, THE PLACE AND THE GIRL (Western; L. R. Willard, mgr.): Victoria, B. C., 28, Nanaimo 29, New Westminster 30, Chehalis, Wash., 31, Vancouver, B. C., Jan. 1, Salem, Ore., 2, Corvallis 3, Albany 4, Eugene 5, Grant's Pass 6, Medford 7.

TWO AMERICANS ABROAD (Central; Chas. A. Teaff, mgr.): Morristown, Tenn., Jan. 2, Johnson City 3, Greenville 4, Knoxville 5, La Foilette 6, Jellico 7.

TWO AMERICANS ABROAD (Eastern; Robt. H. Harris, mgr.): Lock Haven, Pa., 28, Philipsburg 29, Houtsdale 30, Trenton, N. J., 31, Dubois, Pa., Jan. 2, Reynoldsville 3, Brookville 4, Clearfield 5, Charleroi 6, Latrobe 7.

TWO AMERICANS ABROAD (Western; Robt. H. Harris, mgr.): Grundy Center, Ia., 28, Reinbeck 29, Traer 30, Belle Plaine 31.

UP AND DOWN BROADWAY (Messrs. Shubert, mgrs.): Chicago, Ill., Dec. 25—indefinite.

VAN STUDDIFORD, GRACE (Daniel V. Arthur, mgr.): Montreal, P. Q., 26-31.

WARD AND VOKES (E. D. Stair, mgr.): Pittsburgh, Pa., 26-31, Philadelphia Jan. 2-7.

WIDOW PERKINS (F. J. Gruber, mgr.): Clark, S. D., 28, Faulkton 29, Gettysburg 30, Redfield 31, Milbank Jan. 2, Webster 3, Groton 4, Aberdeen, S. D., 5, Eageley 6, Lisbon 7, La Moure 8.

WINNING MISS (Boyle Woolfolk, mgr.): Mapleton, Minn., Jan. 1, Sioux Falls, S. D., 2, Mitchell 3, Yankton 4, Vermillion 5, Sioux City, Ia., 6, 7.

WIZARD OF WISELAND (Harry Scott, mgr.): Springfield, Ill., 28, Lincoln 29, Canton 30, Monmouth 31, Burlington, Ia., Jan. 1, Galesburg, Ill., 2, Pontiac 3, Fairbury 4, Urbana 5, Danville 6, 7, Evansville, Ind., 8, 9.

WOODRUFF, HENRY (Mort H. Singer, mgr.): Mason City, Ia., 28, Albert Lea, Minn., 29, Duluth 30, 31, Winnipeg, Man., Jan. 1-4, Grand Forks, N. D., 5, 6, Fargo 7.

### MINSTRELS.

ALABAMA: Monmouth, Ill., 28, Galesburg 29, Rock Island 30, Moline 31.

DE RUE BROS.: Crisfield, Md., 28, Salisbury 29, Cambridge 30, St. Michaels 31.

DOCKSTADER, LEW (Messrs. Shubert, mgrs.): Baltimore, Md., Jan. 2-7.

DUMONT'S MINSTRELS: Philadelphia, Pa., Aug. 29—indefinite.

EVANS' HONEY BOY (George Evans, mgr.): New Orleans, La., 25-31.

FIELD'S GREATER MINSTRELS (Al. G. Field, mgr.): Newark, O., 28, Zanesville 29, Steubenville 30, E. Liverpool 31, Wheeling, W. Va., Jan. 1, Washington, Pa., 2.

FOX'S LONE STAR (Roy E. Fox, mgr.): Del Rio, Tex., 26-28, Eagle Pass 29-31.

GEORGIA TROUBADOURS (William McCabe, mgr.): Hannibal, Mo., 27, 28, Monroe City 29, 30, Paris 31-Jan. 2.

RICHARD AND PRINGLE'S (Holland and Filkins, mgrs.): Richmond, Cal., 28, Vacaville 29, Woodland 30, Vallejo 31.

### BURLESQUE.

AL. REEVES' BEAUTY SHOW (H. N. Homan, mgr.): Detroit, Mich., 25-31, Toronto, Ont., Jan. 2-7.

AMERICANS (Teddy Symonds, mgr.): Wilkes-Barre, Pa., 26-28, Scranton 29-31.

BEAUTY TRUST (H. W. Thompson, mgr.): New York city 12-31, Providence, R. I., Jan. 2-7.

BEHMAN SHOW (Jack Singer, mgr.): Schenectady, N. Y., 26-28, Albany 29-31, Boston, Mass., Jan. 2-7.

BIG BANNER (Frank Livingston, mgr.): Buffalo, N. Y., 26-31, Rochester Jan. 2-7.

BIG REVIEW (Henry P. Dixon, mgr.): Boston, Mass., 26-Jan. 7.

BOHEMIANS (Al. Lubin, mgr.): Louisville, Ky., 26-31, Cincinnati, O., Jan. 1-7.

BON TON: New York city 26-Jan. 14.

BOWERY (B. Dick Rider, mgr.): Hoboken, N. J., 26-31, New York city Jan. 2-21.

BRIGADIERS (Louis Stark, mgr.): Philadelphia, Pa., 26-31, Washington, D. C., Jan. 2-7.

BROADWAY GAIETY GIRLS (Louis Oberworth, mgr.): Paterson, N. J., 26-28, Jersey City 29-31, Scranton, Pa., Jan. 2-4, Wilkes-Barre 5-7.

CENTURY GIRLS (Jack Faust, mgr.): Chicago, Ill., 25-31, Milwaukee, Wis., Jan. 1-7.

CHERRY BLOSSOMS (Chas. F. Edwards, mgr.): Chicago, Ill., 26-31, Detroit, Mich., Jan. 1-7.

COLLEGE GIRLS (Max Spiegel, mgr.): New York city 26-31, Philadelphia, Pa., Jan. 2-7.

COLUMBIA (Frank Logan, mgr.): Philadelphia, Pa., 26-31, Brooklyn, N. Y., Jan. 2-7.

COZY CORNER GIRLS (Sam Robinson, mgr.): Cincinnati, O., 25-31, Chicago, Ill., Jan. 1-7.

CRACKERJACKS (Harry Leoni, mgr.): New York city 19-Jan. 7.

DAINTY DUCHESS: Brooklyn, N. Y., 26-31, Newark, N. J., Jan. 2-7.

DREAMLAND (Isay Grods, mgr.): Scranton, Pa., 26-28, Wilkes-Barre 29-31, Philadelphia Jan. 2-7.

DUCKLINGS (Frank Calder, mgr.): Brooklyn, N. Y., 26-31, New York city Jan. 2-14.

FADS AND FOLLIES (Chas. B. Arnold, mgr.): Albany, N. Y., 26-28, Schenectady 29-31, Brooklyn Jan. 2-7.

FOLLIES OF NEW YORK AND PARIS (E. M. Rosenthal, mgr.): Baltimore, Md., 26-31, Washington, D. C., Jan. 2-7.

FOLLIES OF THE DAY (Barney Gerard, mgr.): Newark, N. J., 26-31, New York city Jan. 2-7.

GINGER GIRLS (Lou Hurtig, mgr.): Brooklyn, N. Y., 26-31, New York city Jan. 2-7.

GIRLS FROM DIXIE (Joseph Leavitt, mgr.): Pittsburgh, Pa., 26-31, Cleveland, O., Jan. 2-7.

GIRLS FROM HAPPYLAND (E. W. Chapman, mgr.): Toledo, O., 25-31, Chicago, Ill., Jan. 2-7.

GOLDEN CROOK (James Fulton, mgr.): Providence, R. I., 26-31, Boston, Mass., Jan. 2-7.

HASTINGS' BIG SHOW: Chicago, Ill., 25-31, Cincinnati, O., Jan. 1-7.

IMPERIALS (Sam Williams, mgr.): Indianapolis, Ind., 26-31, Louisville, Ky., Jan. 1-7.

IRWIN'S BIG SHOW (Archie Bennett, mgr.): Philadelphia, Pa., 26-31, Baltimore, Md., Jan. 2-7.

JARDIN DE PARIS GIRLS (Will Roehm, mgr.): Montreal, P. Q., 26-31, Boston, Mass., Jan. 2-14.

JERSEY LILIES (James Cooper, mgr.): Minneapolis, Minn., 25-31, Milwaukee, Wis., Jan. 1-7.

JOLLY GIRLS (R. E. Pattos, mgr.): Milwaukee, Wis., 26-31, Minneapolis, Minn., Jan. 1-7.

KENTUCKY BELLES (C. E. Foreman, mgr.): Detroit, Mich., 25-31, Buffalo, N. Y., Jan. 2-7.

KNICKERBOCKERS (Louis Robie, mgr.): Chicago, Ill., 26-31, Detroit, Mich., Jan. 1-7.

LADY BUCCANEERS (M. Strouse, mgr.): St. Paul, Minn., 25-31, St. Joseph, Mo., Jan. 5-7.

LOVE MAKERS (Sam Howe, mgr.): Omaha, Neb., 25-31, Minneapolis, Minn., Jan. 1-7.

MAJESTICS (Fred Irwin, mgr.): New York city 26-31, Philadelphia, Pa., Jan. 2-7.

MARATHON GIRLS (Phil Sheridan, mgr.): Louisville, Ky., 25-31, St. Louis, Mo., Jan. 1-7.

MERRY MAIDENS (Edward Shafer, mgr.): Harrisburg, Pa., 27, Altoona 29, Johnstown 30, Pittsburgh Jan. 2-7.

MERRY WHIRL (Louis Epstein, mgr.): New York city 26-31, Paterson, N. J., Jan. 2-4, Jersey City 5-7.

MIDNIGHT MAIDENS (Gus Hill, mgr.): Rochester, N. Y., 26-31, Schenectady Jan. 2-4, Albany 5-7.

MISS NEW YORK, JR (Wm. Fennessy, mgr.): Buffalo, N. Y., 26-31, Toronto, Ont., Jan. 2-7.

MOULIN ROUGE (Maurice Jacobs, mgr.): Philadelphia, Pa., Jan. 2-7.

PARISIAN WIDOWS (Weber and Rush, mgrs.): Cincinnati, O., 25-31, Louisville, Ky., Jan. 1-6.

PASSING PARADE (Clarence Burdick, mgr.): Toronto, Ont., 26-31, Montreal, P. Q., Jan. 2-4.

PAT WHITE'S GAIETY GIRLS (Walter Greaves, mgr.): St. Louis, Mo., 25-31, E. St. Louis, Ill., Jan. 1, Indianapolis, Ind., Jan. 2-4.

PENNANT WINNERS (Bob Miles, mgr.): New York city 19-31, Newark, N. J., Jan. 2-7.

QUEEN OF BOHEMIA (Max Spiegel, mgr.): Boston, Mass., 26-31, Albany, N. Y., Jan. 2-4, Schenectady 5-7.

QUEENS OF THE JARDIN DE PARIS (Jos. Howard, mgr.): Washington, D. C., 26-31, Pittsburgh, Pa., Jan. 2-7.

RECTOR GIRLS (Morris Weinstock, mgr.): Minneapolis, Minn., 26-31, St. Paul Jan. 2-7.

RENTZ-SANTLEY (G. E. Early, mgr.): Cleveland, O., 26-31, Toledo Jan. 2-4.

ROBINSON'S CRUSOE GIRLS (Chas. Robinson, mgr.): Kansas City, Mo., 25-31, Omaha, Neb., Jan. 1-7.

ROLLICKERS (Alex. Gorman, mgr.): Washington, D. C., 26-31, Baltimore, Md., Jan. 2-7.

ROSE SYDELL'S (W. S. Campbell, mgr.): Boston, Mass., 26-31, New York city Jan. 2-7.

RUNAWAY GIRLS (Peter S. Clark, mgr.): Toronto, Ont., 26-31, Buffalo, N. Y., Jan. 2-7.

SAM T. JACK'S (Geo. T. Smith, mgr.): St. Joseph, Mo., 26-31, Kansas City Jan. 1-7.

SERENADERS (Geo. Armstrong, mgr.): Pittsburgh, Pa., 26-31, Cleveland, O., Jan. 1-7.

STAR AND GARTER (Frank Wilstach, mgr.): St. Louis, Mo., 25-31, Kansas City Jan. 1-7.

STAR SHOW GIRLS (John T. Baker, mgr.): Boston, Mass., 19-31, Jersey City, N. J., Jan. 2-4, Paterson 5-7.

TIGER LILIES (Wm. Drew, mgr.): Cleveland, O., 26-31, Chicago, Ill., Jan. 1-7.

TROCADEROS (Chas. H. Waldron, mgr.): Milwaukee, Wis., 25-31, Chicago, Ill., Jan. 1-7.

VANITY FAIR (Gus Hill, mgr.): Newark, N. J., 26-31, Hoboken Jan. 2-7.

WASHINGTON SOCIETY GIRLS (Lew Watson, mgr.): Kansas City, Mo., 25-31, St. Louis Jan. 1-7, East St. Louis, Ill., 8.

WATSON'S (W. R. Watson, mgr.): Baltimore, Md., 26-31, Allentown, Pa., Jan. 2, Reading 3, Harrisburg 4, Altoona 5, Johnstown 6.

WISE GUY (Edmund Hayes, mgr.): Brooklyn, N. Y., 26-Jan. 7.

WORLD OF PLEASURE (Gordon and North, mgrs.): Jersey City, N. J., 26-28, Paterson 29-31, Wilkes-Barre, Pa., Jan. 2-4, Scranton 5-7.

YANKEE DOODLE GIRLS (Sol. Myers, mgr.): New York city 26-Jan. 7.

### CIRCUSES.

ROYAL AND ADAMS INDOOR: Rochester, N. Y., Jan. 2-7.

### BANDS.

BALALAIKA (Klaw and Erlanger, mgrs.): Boston, Mass., 19-31.

NATIELLO (Cal. Leslie, mgr.): Jacksonville, Fla.—indefinite.

WINNINGER BROS.' MARINE: Wausau, Wis.—indefinite.

### MISCELLANEOUS.

LACHMAN GREATER SHOWS (Dave Lachman, mgr.): Morgan City, La., 26-31.

NEWMAN, HYPNOTISTS: Provo, U., 26-28, Reno, Nev., 29-31.

NORWOOD, HYPNOTISTS (M. H. Norwood, mgr.): Lincoln, Neb., 26-31, Manhattan, Kan., Jan. 2-7.

POWERS, FRANK J.: New Orleans, La., 25-31.

RAYMOND, THE GREAT (Maurice F. Raymond, mgr.): Madrid, Spain, Dec. 5—indefinite.

ST. DENIS, RUTH (Henry B. Harris, mgr.): Boston, Mass., 19-31.

TERRY, ELLEN: New York city 30, Toronto, Ont., 31, Troy, N. Y., Jan. 2, Utica 4, Columbus, O., 7, Cleveland 8, 9.

THURSTON, HOWARD: St. Paul, Minn., 25-31, Minneapolis Jan. 1-7.

WALDEN: East Liberty, O., 30, McComb 31.

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# THE MOTION PICTURE FIELD

## "SPECTATOR'S" COMMENTS.

Pictures of the class of The Red Cross Seal, a splendidly produced subject, by the way, recently issued by the Edison Company, deserve more extended mention and comment than is convenient to give them in critical reviews. While they come under the head of dramatic motion pictures and may be very properly discussed as to their merits in that respect, they are something more than mere drama—vastly more when the good they do for humanity and incidentally the good they may do for the higher repute of motion pictures generally are taken into consideration. The mere fact that through the agency of the Edison Company in producing this picture, with the assistance and sanction of the Red Cross Society and other humane organizations, motion pictures are conspicuously identified with great national movements of the highest consequence, is in itself a matter of the utmost importance. At one stroke more is done by the publication of such a picture to refute the silly patter of those who are continually seeing only evil influences in motion picture exhibition, than can be accomplished by hundreds of pages of newspaper argument.

* * * *

That this particular instance of motion picture identification with a great humane movement is not exceptional nor merely experimental is well proven by other endeavors that have been and are being made along the same line. The Man Who Learned, also by the Edison Company, treated of the pure milk problem in connection with a dramatic story, much in the same way as The Red Cross Seal emphasises modern methods in the war on the white plague. Nor is the Edison Company alone in this policy of coupling motion picture drama with great reformatory projects of national or world-wide scope. The coming Selig picture of the City of Boys will illustrate the way the boy problem is being worked out by Judge Brown and others, and it was not so long ago that we had from the Lubin Company a dramatic story showing very clearly how the open air treatment for consumption operates in actual experience. From time to time, also, we have been given films of a highly scientific character by European producers, the Fly Pest film of the Urban Eclipse Company and several films from the studios of Pathe Freres in which development of germs are shown by the microscope, being cases in point. It therefore appears more obvious daily that motion picture progress upward is not confined to improvement in pictorial and dramatic art alone. Motion pictures are demonstrating their right to exist by valuable achievements all along the line, and that which has been done may well be taken as pointing the way to what we may expect for the future.

* * * *

Looking backward over the few short years that motion pictures have been an established amusement institution, and contemplating the great advancement that has taken place in that time, it is with some wonder that one may turn to the pages of a recent issue of a picture trade paper to learn from one of its editorial writers that in his opinion the motion picture "is losing its hold on the American public"; that it "has seen its zenith and is now visibly on the decline." It may be unkind, perhaps, to hint that the vision of the writer referred to may be obscured by certain dark clouds that have recently overhung the advertising pages of his paper, but be that as it may, his argument that motion pictures have seen their best day and are now on the down-hill road is accompanied by statements so paradoxical as to carry their own refutation. Pictures are losing ground to vaudeville, he declares, because "the quality of the pictures is not keeping pace with the public demand," and the reason the pictures are indifferent in quality is because "the manufacturers are making too much money." The public is "boycotting their mediocre pictures" and turning its quarters and dimes from the moving picture treasury to the vaudeville treasury, and yet the manufacturers continue to make "too much money." Strange disaster this, where declining business brings plethoric profits.

* * * *

The truth of the matter is that changes are constantly taking place, conditions becoming different from season to season, in the picture business as in any other business. It required no remarkable foresight to perceive at any time in the past that public taste in amusements would never remain stationary and that motion pictures to be permanent must meet the varying conditions as they develop. Vaudeville in some localities, the larger cities notably, is furnishing the spice of variety to the picture-satiated public, but it is inconceivable that the class of vaudeville that the low admission houses can afford can ever attain any lasting hold on popularity. Outside of the larger cities those picture houses are succeeding best that cater to the intelligent public. It is there that the better class of motion pictures now win their greatest applause. And if the pessimistic writer quoted in the preceding paragraph imagines that the more capable of the manufacturers have not realized this fact, and are acting on it with constantly increasing vigor, he has been strangely blind to the things that are going on about him. Never before have the manufacturers exhibited so much enterprise in seeking higher standards of picture material, better quality of acting and directing and more artistic scenes and scenery for backgrounds. They are meeting the demand for better quality of pictures with all reasonable energy. By "they," The Spectator means of course the intelligent, capable manufacturers; the other kind may be safely trusted to dig their own graves and bury themselves—the sooner the better. It is all bound to end in the survival of the fittest, and that is precisely as it should be.

No, indeed, film drama is not going backward. It is going forward with all reasonable speed, and to suppose for a moment that the public will ever grow tired of the really worth-while class of productions is no more justified than it would have been to assume that because the reading public grew tired of the dime novel class of literature it would also abandon all novel fiction, or, to come closer to the mark, because the worthless melodrama of a few years back lost its drawing powers all stage drama was on the decline. So let all grumblers cheer up. The future of motion pictures was never brighter than it is at this very time when the public shows a tendency to demand the best pictures or none at all.

* * * *

The Spectator is in receipt of a communication from an exhibitor who states that he was formerly an actor, connected professionally with Henry Irving and Beerbohm Tree. He says this not boastfully, as he desires to remain incognito, but his object appears to be to show that he has some right to speak with authority. This precaution, however, was scarcely necessary, as the intelligence displayed in his comments is sufficient to command respectful attention. He writes:

> I was intensely interested and delighted when the Pathe firm began their series of film d'arts, using the greatest actors in the world, as well as some of the best producing brains, and we thought then the moving picture industry was to have a big boost. I have often wondered why they discontinued these magnificent pictures, and yet when we see that these perfectly acted pieces of art have been mentioned by the critics in almost exactly the same way as the very ordinary productions of the American companies, we cannot wonder at their discouragement.

Our friend is both right and wrong in the above paragraph—right in his estimate of the value of the Pathe films d'art, but wrong in the reason he assigns for their discontinuance. The film d'art society of Paris thought they could do better by going it alone and have been producing pictures with indifferent success for the independent market. As for the criticisms or reviews of the Pathe films d'art, THE MIRROR at least never failed to give them full credit for their superiority.

* * * *

Being off the track slightly in his preliminary paragraph, our exhibitor is led to express a happily groundless fear that the Biograph Company may also "become discouraged." The work of the American company he estimates at an exceedingly high standard, saying:

> While the French pictures were very fine they did not compare in originality and beauty to those unnamed film d'arts produced by the American Biograph, the film d'art players contenting themselves with turning out beautiful imitations of plays, photographed, while the Biograph originated an entirely new art in such pictures as The Unchanging Sea, The Way of the World, and a picture the name of which I forget but which we call the "wheat picture"—a new art in which poetry, the stage and painting were all called upon to make one exquisite form of expression.

The writer then goes on to ask The Spectator, whom he credits with being "at least one that seems to have an idea of art," if he considers it "quite justice" that the Biograph productions of the class referred to should be treated in the reviews with "very little more" attention than the "ordinary, everyday, mediocre, mushy, girl-and-boy work" of a number of other companies. "Certainly," he adds, "the common people will not discern the difference; that is, indeed, sir, the critic's work, to discern the pure gold from the plated article," in which thought The Spectator heartily agrees. But in justice to THE MIRROR'S reviews and reviewers it should be said that this paper has sincerely endeavored to follow this very policy with reference to the work of all picture producing companies, recognizing that each must develop along individual lines. THE MIRROR has tried to do more than this; it has tried to extend words of encouragement to all picture makers when it could discern evidence of artistic improvement in their work. It has tried, moreover, to have no favorites, but to treat all with equal discrimination.

* * * *

The Spectator fears that the exhibitor whose letter is under discussion has been confusing the reviews of THE MIRROR with some he may have read in other papers, for he says of The Song of the Wildwood Flute that he finds "it was criticised as being absolutely impossible," when in his opinion, knowing "something of Indians," it was "a very dainty work of art, like an idealized Remington painting." THE MIRROR'S review and The Spectator individually took the same view of this picture as does our correspondent. On this point another writer to The Spectator, in a communication much too long for consideration this week, bears similar testimony. The second writer referred to is an Indian by birth, The Wolf. While he criticises some of the details of Indian customs and costumes, overlooking the fact that the picture is of the idealistic type rather than the realistic, he declares that The Song of the Wildwood Flute is artistic and poetical and that The Spectator is right in asserting that Indians, greatly misunderstood by the public, "are light-hearted and laugh, but never before Caucasians." He naively adds: "This is the first time I have ever admitted it."

* * * *

Before dismissing our friend the actor-exhibitor, one more paragraph of his letter should be considered. He has heard it rumored somewhere that David Belasco has been trying his hand at picture directing and that he "had a hand" in directing the production of The Broken Doll and some other superior Biograph productions. On this point TheSpectator can set the inquirer right. Mr. Belasco has had nothing whatever to do with any production of the company named, although if he had been responsible for some of that company's best, it is the opinion of The Spectator that they would have reflected nothing but credit upon him.

* * * *

This is not the first time The Specta-

ter has known the Biograph producing director's work to be compared favorably to that of David Belasco. He has even been called the Belasco of motion pictures, which in the opinion of The Spectator scarcely does him full justice, for the reason that his talents have been displayed very often in motion pictures in ways not subject to comparison, since they are not possible to even approximate in theatrical stage direction. Not only has this director given evidence of creative and interpretative genius dramatically, but he has also evinced poetic sense and a fine appreciation of pictorial values. Furthermore, he has demonstrated a striking aptitude for taking raw acting material and molding it into finished and polished form. The number of motion picture favorites, both male and female, who have gained their schooling and reputations under his direction and are prominent elsewhere, is one of the recognised wonders of the motion picture business.

THE SPECTATOR.

# Reviews of Licensed Films

**Get Rich Quick** (Pathe, Dec. 19).—Clever ingenuity shines out in the construction and production of this picture melodrama, despite its utterly impossible plot. Indeed, the plot is so extravagantly exaggerated that it approaches farce. And the acting is in harmony—full of French grace, but furiously gesticulative at times. The girl's father was leading a double life, secretly conducting a get-rich-quick bank with a process of catching suckers that could never have escaped the police for an hour in any country on earth. The swindler reached his "bank" through concealed doors, and conducted business under disguise. Now it happened that his daughter's fiancee was such a fool that he put all his money in the "bank," and when the swindler vanished and the bank closed, the youth was ruined, whereupon papa refused to let him have the daughter. But the young man got even. He happened to discover the secret doors, surprised the swindler, discovered his identity and handed the stolen money back to the victims to help themselves. Then, after this piece of free-handed justice, he took the girl to his arms and shook hands with papa.

**Hunting Sea Lions** (Pathe, Dec. 19).—The scenes shown in this film give an excellent idea of the hunting of sea lions, the strange animals being found in immense numbers. This reviewer cannot, however, find pleasure in witnessing the shooting and butchering of the helpless animals, and he doubts if it is agreeable to the American public generally.

**John Dough and the Cherub** (Selig, Dec. 19).—This is a continuation of The Wizard of Oz pictures, chiefly interesting to children. We have the cherub and the tiger and the bear and the rabbit, and we have the creation of the gingerbread man, John Dough, which is worked out by means of a magic liquid which the baker placed in his dough, so that when the gingerbread figure was baked it came to life. John Dough got to the land of Oz by hanging to a skyrocket, and eventually he became the king of a mythical kingdom. The story is easier to follow than previous Oz films, and will no doubt prove acceptable to many, although it is difficult to see wherein it warrants the large amount of time, trouble and expense its production must have entailed. However, that is the producer's business to consider and not the reviewer's.

**The Lesson** (Biograph, Dec. 19).—This story works up to a very dramatic situation, which is extremely well done. The old minister desires his son, whom he idolizes, to follow in his footsteps. The son agrees, but becomes a frequenter of saloons, and ends by killing a man in a drunken brawl. The father is dying at the time the crime is committed, and the sister seeks her brother in the saloon and brings him home. The officers now burst in on the death scene, but wait until all is over. The father thus dies in the peaceful belief that his son will wear the frock. The sister did not portray in the acting any apparent desire to prevent her brother's downward career, and the actors sometimes mistook their exits, but the acting of the father was especially noteworthy, and the character rung in during one of the saloon scenes was well conceived, although it had nothing in particular to do with the story. The moral of the story was said to be based on the commandment that teaches "Honor thy father and thy mother and thy days will be long before thee," but on closer analysis the lesson taught seemed to be more strongly one of temperance, while the important climactic situation was the fine touch of human sympathy that left the father to die in ignorance of his son's downfall. The inference from the title would appear to be that after this experience the son had learned his lesson—too late, however, to save him from disgrace and punishment.

**The Dead Letter** (Lubin, Dec. 19).—A pretty story within a story is herein told in a straightforward and pleasing manner. Aunt Jane tells her niece the story of a letter never delivered. She has the letter in her hands, which seems rather strange, as the same letter afterwards appears in the Dead Letter Office. It seems she had a lover once, but just to tease him at a dance she flirted and danced with another. He went home in a rage and she wrote him a letter, bidding him come back. It was never delivered, and soon she moved away and never saw her lover again. Now her niece had a young man who had just been appointed a clerk in the Dead Letter Office. He found here a letter for his uncle. He left immediately for his uncle, who proved to be no other than the lover of Aunt Jane. Thus were the two united. It was well rendered, except that the leading man and woman did not always address their interlocutors.

**His Cinderella Girl** (Gaumont, Dec. 20).—Graceful and expressive French acting without a trace of playing to the camera is present in this pleasing but highly fanciful little comedy drama. The stepdaughter of the family is made to work in the kitchen by the cruel man and his wife, and when a young man cousin arrives on a visit he is sent to sleep in the attic, and made to eat in the kitchen, as it is assumed that he is very poor. He evidently decides to amuse himself by seeing how far his inhospitable relatives will really go, as under no other supposition is it conceivable that he would have submitted to their conduct. So he remains, and being well treated by the kitchen girl, falls in love with her. Both are kicked out of the house by the man and wife who immediately regret the act, and beg them to come back, when they discover that he is wealthy.

**Kingdom of Flowers** (Gaumont, Dec. 20).—Very pretty pictures of various kinds of flowers are shown in colors in this film.

**The Greater Call** (Essanay, Dec. 20).—Here is another excellent example of fine stage direction and acting, as well as a story of strength and worth to be credited to the Essanay producers. The star actress of a theatrical company is wooed and won by a wealthy man, but in a few years, although she has a little daughter, the lure of the footlights calls her back to the stage where she remains for several years longer. But when she receives a message from her husband that the child is dying "the greater call" asserts itself, and she leaves the theatre to go to her home, where it is assumed she decides to remain after the child miraculously recovers. The recovery of the child was too sudden, and the theatre scenes failed to indicate the lapse of time, but the natural, expressive and unconscious acting by all the principals and support was pleasingly conspicuous.

**Hank and Lank Blind** (Essanay, Dec. 20).—The two comical Essanay characters, Hank and Lank, are presented in this short film as pretending to be blind beggars. Hank is quite successful in receiving alms, but when Lank tries his hand at the game a policeman promptly arrests him.

**The Police Force of New York City** (Edison, Dec. 20).—The training necessary to be undergone that law and order may be realised in a great city is interestingly and thoroughly depicted in this film. It shows the Traffic Squad handling the large crowds at Broadway and Twenty-third Street, one of New York's most hazardous crossings. How green horses are broken in is next shown, and then the result in the drill of the mounted police. Runaways are stopped in Central Park. The Harbor Police make a rescue and catch a harbor thief. A most interesting feature of this film is the police dog, the latest adjunct to the force. He ferrets out the wrongdoer for his master to capture.

**Joke on Bumptions** (Edison, Dec. 21).—The club members played a joke on Bumptions, the popular fat comedian, but Bumptions evened things up and really had the better of the thing at the end. Not only was his joke the better, but it was more convincingly presented and proved much more laughable to the spectators. The early scenes drag slowly. "The boys" set out to make Bumptions think he was drunk, giving him only ginger ale to drink, but working on him by suggestion. Bumptions was supposed to be very unsophisticated and was having his first experience with "the boys," but it was rather too much to expect us to believe that he could have been so easily imposed upon. When the steward of the club, a capitally acted character, told him the truth, he proceeded to carry out the joke with trimmings. He pretended to become hilarious and smashed the glassware and ornaments right and left, for which the group of startled jokers had to pay.

**Max Goes Skiing** (Pathe, Dec. 21).—Max Linder really tries his luck in the Winter sport of skiing in the Alps, as shown in this short film. He has many tumbles in the snow as only Max Linder can tumble. Unfortunately we are left in doubt whether he ever learned the trick of the thing or not, although it is safe to imagine that he did, as he can do almost everything.

**Runaway Motor Car** (Pathe, Dec. 12).—The well-known trick of making moving objects appear to progress at incredible speed and with apparently impossible twists and turns is resorted to successfully in this film to show how a man fared in his first experiments with an automobile. He couldn't just get the hang of the thing and his practice trip ended in an explosion. He had been promised a fine "horseless carriage" by a rich relative, and after dreaming of the present to come, building a garage for its reception and trying to learn how to operate the machine, he was finally confronted with a baby carriage. The film has a number of laughable situations and is fairly well acted.

**Little Spreewald Maiden** (Kalem, Dec. 21).—This is the second of the Kalem films made on two continents, some of the scenes being located in this country and others in Germany. It is an excellent picture, too, with a story which, while not great nor strongly impressive, is quite pleasing and holds the interest. The Spreewald maiden, working in the fields and in the German town, is met by American ladies, who bring her to America. Here she learns shorthand and typewriting in two years, as we are told by a caption, although one would think it would have taken her longer than that to learn the language properly, getting an engagement in an office, the proprietor falls in love with her, but she remains true to the young man she kissed good-bye in Germany. Going back on a visit, she finds her old sweetheart has picked out another girl, so she returns to America and consoles herself with the "boss."

**The Light in the Window** (Vitagraph, Dec. 20).—The delicate sentiment of this picture touches the heart strings. It is straightforward in the telling and the best seconds spell of the old-fashioned garden and the calm of the sea. The acting was a delight to behold. Lavinia would not marry her captain sweetheart, because she still had her mother to care for, and her lover left her. Soon after this Lavinia read of the wreck of his vessel, and she determined to put a light in her window each night, that it might shine out over the sea and by chance prevent like disasters. Both, however, had really been one of two survivors of the wreck, the other being a boy and both being rescued by an American vessel. Lavinia kept her light in the window for twenty years, when one day both returned with the boy, whom he had adopted. The two old lovers were then united and the sea married little May, who had come to visit Lavinia. This picture could be seen many times and not grow old.

**White Roses** (Biograph, Dec. 22).—We all know the bashful lover and we find him amusingly portrayed in this farce. He couldn't spunk up courage to propose, so he sent his girl a letter with a box of roses, red, pink, and white. If she would accept him she was to wear the red roses, if doubtful the pink and if no was her answer the white. The delivery boy permitted a thief to steal the box and the note, but a kind sister-in-law bought fresh roses for the boy to deliver, all of them white, although they looked in the picture like the pink ones. When the bashful lover saw the girl wearing the white roses he ran to the cook and proposed, and the wedding was in progress when the girl, having received the original roses and the note by the way of a policeman, rushed in and took the cook's place. It required some circumlocution and not a little stretching of credulity even for a farce to bring all this about, but it proves quite funny, nevertheless.

**Recreation of an Heiress** (Biograph, Dec. 22).—This is another amusing farcical story, but of more slender plot than the foregoing, although it is no less taxing on belief. The rich heiress arrives on a visit and the young man of the family, with the help of his designing mamma, at once tries to win her. She sees through the scheme and writes an anonymous


Trade Mark. BIOGRAPH FILMS Trade Mark.

Released Dec. 26, 1910

WINNING BACK HIS LOVE

One Way of Curing an Indifferent Husband

Most women in the same position with Mrs. Wallace would have resorted to just the opposite methods adopted by her when she found her husband's love waning. Still, it was not through her own volition, but the advice of a friend. The husband is paying too much attention to a show girl of the city theatre, and when the wife learns of this attachment she is heartbroken. A friend of the family suggests to apparently pay him back in his own coin, they occupying an adjoining table in a cafe to which the husband has escorted the girl. This proves to be a reflex of his own perfidy, awakening him to a full realization of the value of his wife's love and curing him of his weakness for all time.

Approximate length, 994 feet.

Released Dec. 29, 1910

HIS WIFE'S SWEETHEARTS

This is a very funny comedy in which the generosity of a husband proved disastrous. He presents his wife with a handsome hat and coat. These are surreptitiously worn by the maid-servants while walking with their beaux. Hubby, of course, thinks the wearer of the clothes his wife, and as there were three maids he has a lot of trouble doled out to him. Approximate length, 682 feet.

AFTER THE BALL

Brown's wife is waiting for his return home with a rolling-pin. He at length returns with two friends each in their masquerade costume—one as a policeman, the other a burglar. Brown anticipates trouble and resorts to a clever subterfuge, which with care might have worked, but fell down at the finish. Approximate length, 311 feet.

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note to the plasterer, telling them that the heiress has changed places with her maid. Mother and son obligingly swallow this flaky statement and at once lay siege to the maid, whereat the heiress gives them the laugh and departs the house. The acting of the heiress and the son is worthy of special mention, although all are competent.

**Western Welcome** (Melies, Dec. 22).—Some skill of construction is apparent in this farce comedy and the acting is mostly excellent; especially that of the young bride. This young woman is displaying commendable capacity for getting into her characters and staying in. The newly wedded couple set out to visit a Texas aunt they have never seen. They travel light—no trunks; only two very thin suit cases—something new for a wedding trip. Now it happens that in Texas two convicts escape and they hold up the newlyweds, forcing them to exchange clothes. Thus the convicts are received by the near-sighted aunt and the bridal couple are chased by the pursuing officers. This chase is strung out somewhat long, but in the end it is all straightened out and the convicts are arrested.

**An American Count** (Lubin, Dec. 22).—What started out as a comedy ended in a burlesque. The interest was not sustained, as the plot was too obvious. Clara broke off her engagement with Ralph, because she has decided to marry a count. A friend had sent a photograph suggesting the idea. Ralph and her father determine that this shall not be. They procure the picture of the count and Ralph makes up as the count at the costumer's. This set was inferior to the others, and it is wondered that Clara did not notice the line of Ralph's wig. The deception, however, was complete, according to the story, and the father arranged a hasty marriage. She married what she thought was a count to find him a plain American citizen. When the real count came in she scoffed at him. The count was then removed forcibly and dumped into the ash barrel—a slap-trap effect that is no longer funny and far from truth. Had he come in the front door and been put out the back it might have been a different matter.

**Overland to Fremont** (Selig, Dec. 22).—Some very fine scenes were shown in this picture—that at the river which the horse forded being especially well selected and imagined. It also gives a good idea of the difficulties experienced by travelers of the early period indicated. The story, however, did not have so much to commend it. Just why Black Bear should incite the braves against the travelers is not quite clear. To be sure, the Indian maid had taken a great fancy to the colonel's daughter and insisted on going with her, but as the girl had been driven away and shot by Black Bear he surely could not have cared on that score. She was rescued by Trapper Joe, and the story concerns itself with how he conducted the colonel's daughter with the Indian maid to Fremont. How the Indian maid freed herself after capture was not explained, but she was free and managed to free them. Then came exciting chases in canoes, the desert and the safe arrival to her sick brother.

**Where Lovers Part** (Kalem, Dec. 22).—The backgrounds of this film are clearly of the South, and the story, as it should, has to do with the same section. It is an interesting story, though not novel in any way. The old Southern father opposes his daughter's choice, overdoing it a bit, and the daughter tries to elope, but is caught and brought back to her room, where her father makes her write a note to her lover telling him he must give her up. After that she escapes out of the window, but is too late; the note has been delivered and the lover is gone. Then comes the war. The father in time is brought home dead. The girl continues to pine and grieve, but eventually her absent lover comes riding that way. He is now an officer and the war is nearly over. The two lovers are reunited in a pleasing manner that one might think from the mere reading of it.

**Lucky Charm** (Pathe, Dec. 22).—This is a costume fairy story told in colored films. There is some interest in the plot, which is based on the supposed magic qualities of the horseshoe, but the acting is distinctly amateurish for a French production. The princess is in love with a minstrel, but her father kicks the fellow out and has his servants abuse and degrade him. The youth finds a horseshoe and a fairy appears who tells him of the magic power of the shoe, after which the young man turns his tormentors into various vegetables and the father of the princess into a pig. Then he has the girl for his very own.

**Betty's Fireworks** (Pathe, Dec. 22).—The mischievous Betty, whom we have seen in previous rough and tumble comics, goes through this film story like a skyrocket, leaving a trail of fire and explosion behind her. She sets off crackers so that numerous people are scared out of their wits and join in chasing her home, where she involves all concerned in one grand blowup. The film is an amusing one of its kind.

**Clancy** (Vitagraph, Dec. 22).—Many little homely details and much realism of background and action make this film appear like real life. Clancy is a policeman who distinguishes himself dealing with the "mashouse gang." He is promoted without much formality. It must be admitted, but his love affair is quite naturally managed and the scene in his home three years later, when his little boy is taken to bed so that Mrs. Clancy and papa can prepare the Christmas tree, is pleasantly homelike. The assault on him by the gang is also effective, as well as the pathetic scene later on, when he is brought back to his home in a supposedly dying condition. But he doesn't die; he gets well for New Years, and we have the happy ending that is, perhaps, proper for the holiday season.

**Christmas Carol** (Edison, Dec. 23).—The well-known Dickens story of Scrooge is here redone by the Edison producers, with better effect than has been apparent in any previous film version of the story. As the theme permits, there is frequent resort to "visions" and double printing and they are for the most part cleverly and impressively managed, although it might be wished that the vision of the Spirit of Christmas might have been less unharmonious. The most effective part of the film is the last half, after Scrooge has had his bad dreams. The player taking the part gets into the spirit of the character with more genuine feeling and the scenes move with less mechanical effect, although it must be noted that the earlier scenes were much more difficult to produce.


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# Reviews of Independent Films

**The Child of Two Mothers** (Eclair, Dec. 19).—While the proposition of this story, the taking of the child to fill the aching void in the mother heart, is plausible, it does not seem to be brought to the correct conclusion. A woman sees her own child by death and steals the child of a friend. The way the picture is interpreted it would seem the nurse had a hand in the plot. The woman, however, keeps her friend's child and brings it up as her own. Later the mother and father discover her with the child in a park. She flees and the parents take their child home with them. It seems hardly credible that the woman, knowing the enormity of her crime, should follow, but she does and is met by the father, who, with no show of resentment, ushers her into the presence of the mother. The child, it is said, cannot forget her foster mother, so she has two mothers. It is hardly a natural outcome, and one wonders at the result. The play has just been.

**The Museum of Sovereigns** (Eclair, Dec. 17).—An artist moulds from his clay various crowned heads of Europe. The clay assumes some amusing shapes in the process. A lion's face changes into ex-President Roosevelt.

**Her Fatal Mistake** (American, Dec. 19).—This film tries to tell too long a story. The stringing out of the time does not add anything to the theme of the story and confuses not only the continuity of events, but also detracts from the plausibility of the narrative. The actors were not content to express the situation by the natural emotions, but produced their climax by mechanical effect. When a man is suddenly stricken blind and makes a chaos of the room by stumbling all over the furniture, we see not the pathos of the situation, but the state of the room. The girl loves the artist, but her father has picked out a wealthy friend for her husband. She marries the artist and becomes estranged from her father. Five years later she is living in happiness with her husband when he is suddenly stricken blind. At this point her father's friend puts in an appearance. The father has died and commissioned him to look after his daughter and settle the estate. Here the sister-in-law comes into the story and tells her blind brother untruths regarding his wife and her former lover. At last the wife leaves the house and the sense of the story seems to go with her. She leaves a note behind. One is not quite sure that he ever knew the contents, since he could not read it. The sole states that Walter, the young son, would read it to him, but Walter was far too young to read and he dropped the note almost on receipt of it. The note was to the effect that she had obtained a position as governess and would return for him and the boy. The sister then, for no apparent reason, enters and orders them out of the house. Fifteen years later the wife appears in London with a letter saying her estate is settled and that her husband and son were lost on a steamer en route. Years after this she meets her husband at some gathering. He knows her but will have nothing to do with her. The next and last scene his sight is restored. She displays a letter from the sister-in-law saying she had lied to her and desired to reclaim her mind regarding her husband. They fall into each other's arms, but the child does not appear again. The concurrence of events is hard to fathom. The artist wore spectacles in the first scene and then took them off. He did not keep up the illusion of weak eyes, or even at times of his blindness. He seemed, however, capable of better work.

**The Crippled Teddy Bear** (Imp., Dec. 19).—If this story had had a scene or two more in places it might have been clearer. It has a very human appeal. The little daughter had a teddy bear with one leg missing. Her father made a small crutch for it in place of getting a new one, which he could ill afford. On his way to work that morning he met a man who was suddenly taken ill. He assisted him to his home, which proved to be that of a wealthy bachelor. When he arrived at his office his employer discharged him at once for being late. Then came hard times. He was obliged to pawn his overcoat. His little daughter accompanied him and was much interested in the process. She decided to take a hand in it, so she went to the pawnshop to pawn her teddy bear. The bachelor had in some unexplained way come in contact with her and came into the store in her company. He took her back home, where there was not so much surprise between the two parties concerned as one would suppose natural. He left a large bill behind in the hands of the little girl. She hung up her stocking, but there was nothing to fill it. They need not have felt so sad; the bachelor's money would have bought things, but they did not have to remember the money, for in the meantime he had prepared a tree and sent them an invitation. He must have been sure of an acceptance. The little girl had many presents, and the father was appointed bookkeeper for the bachelor's firm. This last scene was natural. The acting was in keeping, with the exception of the hard hearted employer. He made a rather impossible character still more so.

**Looking Forward** (Thanhouser, Dec. 20).—Here is a rather exaggerated farce with a good many laughs in it. It has for its basis recent cartoons, but has original treatment. The male members of the cast seemed to enjoy their roles, perhaps for the reason that it is a man's picture; the laugh seems on the ladies. A young scientist discovers a fluid that will suspend animation. He tries it for a week and at the end of that time wakes up as good as ever. He then tries it for a hundred years and comes to himself with the same result. It is now 2010, however, and times have changed. From the vault where he has been confined he is sent by a pneumatic tube to the lady mayor's office. She is quite taken with him and invites him home in her airship. Here he meets her father, who induces him to become a "suffragehim" and work for votes for men. He joins the society and they appear before the lady mayor, who has them sent through the pneumatic tube to jail. She keeps the young scientist behind and proposes to him. He consents only on condition that the rights of men be granted. She signs a decree giving men their liberty. She attempts to lead him to the altar, but he shows her that man must lead. When they would put the bridal veil on him, he transfers it to the lady.

**The Bachelor's Finish** (Powers, Dec. 20).—This is a pleasing little farce and, aside from the widow's desire to tell the camera all about it, was well acted. Samuel Bash wanted to marry the Widow Dashing, but could not screw up the courage, so he wrote a letter, declaring his love. He went out to visit a friend, and left the letter on the table. At his friend's house he received such an idea of married life that he was very glad he had not mailed the letter. His friend was quite a family man. He had a quarrel with his wife, which was rather overdone. When Bash returned he found that his thoughtful butler had very considerately mailed the letter for him. He hastened after the postman, and arrived at the Widow Dashing's house in time to intercept the letter. When he returned home there was a letter from the widow, declaring there was no need to be timid; she loved him and he loved her. That was his finish. He married her, and promptly wished he hadn't.

**Jack Logan's Dog** (Powers, Dec. 20).—This is the tale of a dog, who brought relief to his master after he had fallen over an embankment by bringing home his hat. It occupies itself mostly with the return of the dog and the going to the rescue. Jack's young lady and a rival are rung in. The rival when he learns Jack's whereabouts starts out with a gun to shoot, but he somehow cools off. They accuse him of designs against Jack, but he comes to and disproves it. The rival then takes Jack home on his shoulders. The acting and the backgrounds were fairly adequate.

**The Cattle Baron's Daughter** (Bison, Dec. 20).—It would seem that the producer had aimed to make this picture one of lively physical action. That is no doubt why the two lovers dwelling on the same ranch choose as their post-office a tree a number of miles distant; the riders coming and going make action. However, that is the meeting place, and Jack drops one of Flo's letters in front of the foreman, and the foreman, being a rival, takes it to her father, the cattle baron. Though Jack seems a very likely young fellow the father is very angry, and has Jack discharged. A Bison motion picture father of any spirit never does otherwise, and the foreman follows Flo to the post-office tree, and the young lady lashes the cowhide across his face when he would make love. She is now to meet Jack at the foot of the orchard, and the foreman overhears her tell her father—a surprising thing for a young lady holding a secret courtship to do. So the foreman sends men to waylay her. Jack becomes anxious at her non-arrival, and sets out to find her. He reaches her just in time to prevent the villains from doing something or other to her. He holds them up, and brings them back to the ranch, where the father learning of whatever purpose the men had, becomes reconciled, and the foreman and his accomplices are taken off to be lynched. There were some good scenes shown, and the acting kept pace with the prevailing speed.

**Little Peter's Christmas Dinner** (Ambrosio, Dec. 21).—Another poor Christmas child has his dream realized in this story. He and his brother peddle Christmas cards in the street in support of two very unnatural and cruel parents. Peter's brother has a successful day and returns to receive a kick as his reward. Peter, who is not so fortunate, falls asleep at the door of a hall where a festival is going on. He has his dream, awakens and is invited in by a kind-hearted little boy. It affords no new amusement, and what's the use? Poor Peter has to go back to his hardships.

**A Desperate Remedy** (Nestor, Dec. 21).—It surely was a desperate and vigorous method adopted by the children to cure their father of the desire of too much stimulant in the way of drink, and there is some doubt as to the permanency of the cure. It seemed rather poor taste on the part of the girl to enter into this rather wild, improbable plot, but as the story is supposed to be Western, and somewhat of a farce, that point need not be quarreled over. Her lover and brother decided to give the father a taste of his own medicine, so they all three assumed to be drunk and ripped up things generally. They tied the father to a post and shot at him. They let him go and hastened off to the saloon, where they made an agreement with the keeper to do some more ripping up. The father followed and after paying the bill he called quits and swore never to drink again. It is not to be recommended as a type to be generally followed, once seems enough.

**The Arm of the Law** (Atlas, Dec. 21).—A cut and dried melodrama is herein not any too convincingly portrayed. It lacks dignity and strength in every way. A sea captain returning from a cruise is waylaid by three thugs on his way home to his family. A newsboy sees the crime, but the privilege is denied the spectator, although this incident belongs to the exposition, and the entire story is based upon it. The boy informs the authorities and the suspects are shadowed. They are traced to a broker, where they dispose of their gains. The detective and newsboy follow them from here and the arrest is made. Then comes the third degree. While this scene may have had a plausible interpretation, it failed to impress. The treatment of the prisoners and the witness was unnatural. The latter was well guarded, but the criminals seemed to need no such vigilance. What direct effect the family had on the story was not evident.

**Little Nell's Tobacco** (Imp, Dec. 22).—It would seem as if this story might have been made more lifelike by different treatment. While it is in every way plausible, the acting and management did not seem to be quite consistent with the theme. For instance, it seems hardly possible that the new bride would have shown her hardened spirit so early. It would have at least caused her new husband some surprise. When she saw the grandfather smoking she seized his pipe, and threw

# MERIT LIST GROWS

## SEVERAL NEW ONES ADDED DURING THE PAST WEEK.

**Voters Have Until Feb. 1 to Express Preferences—They May Now Vote Without Coupons, Naming as Many Films as They Can Remember—Each Voter May Send in a List Each Week Until the End of the Contest.**

Since eliminating the coupon, owing to regulations of the United States Post-office Department, as stated last week in THE MIRROR, voters in the Merit List contest may now vote without a coupon. Any reader of THE MIRROR may send in a list of films which he thinks should go in the Merit List, and he can include in the list as many picture titles as he wishes, providing there are no duplications. He may do this once each week until the contest ends, which will be Feb. 1. As the time is growing short, it will be well for interested voters to name in each list, each week, all the films they can remember, which they think are entitled to Merit List honors.

The Merit List up to and including Dec. 24 stands as follows:

| | Votes. |
|---|---|
| All on Account of the Milk | 40 |
| Armorer's Daughter | 25 |
| Broken Doll | 30 |
| Flash of Light | 27 |
| House with Closed Shutters | 36 |
| How the Squire Was Captured | 25 |
| Love Among the Roses | 36 |
| Newlyweds | 28 |
| Over the Garden Wall | 27 |
| Pippa Passes | 26 |
| Ramona | 49 |
| Simple Charity | 29 |
| The Three of Them | 31 |
| To Save Her Soul | 35 |
| Unchanging Sea | 36 |
| Willful Peggy | 175 |
| With Bridges Burned | 27 |

It will be seen that a number of new subjects are added to the Merit List, and there are several others very close to the required 25 votes. Those closest up are: The Big Scoop, Cleopatra, Drink, Interrupted Honeymoon, Last of the Saxons, Mario's Swan Song, Man Who Learned, Nellie's Farm, Rose Leaves, Resurrection, Two Waifs and a Stray, What the Daisy Said, Walter No. 5.

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it out of the window. The little granddaughter brought it in to him again. The bride discovered it, and this time the pipe went into the stove, and the grandfather went into the garret to live. At this the little girl took a penny from her bank, and went to buy him some tobacco. The kind-hearted grocer gave it to her, but when she returned, her grandfather died. There is a scene over the dead man between the husband and wife that needs interpreting. The wife simply goes out, and the husband stands looking at the grandfather. No conclusion seems to be drawn. Did the wife mend or did the husband finding her out change matters? The part of the stepmother would have been much stronger if it had been interpreted with more subtlety. There is one pretty scene at the end where the child is picking flowers, but when she comes to place them on the grave we see a tombstone so cheaply imitating that it destroys the illusion.

**Who Was the Culprit?** (Itala, Dec. 23).—The army officer came to visit his sister and made love to the governess of the child. She thought his intentions honorable, but one day in the woods, where the little girl was chasing butterflies, the brother met the governess, and showed himself in his true light. He followed her to the river. They arrived there just in time to see the little girl fall in, as she leaned over for a butterfly. While he rescued her, the governess fled home, not daring at first to tell the parents of the castrophe. After a struggle, however, she did so, and the brother seeing her plight told the truth regarding himself. Some pleasing scenes were shown and the acting was good.

**A Husband's Deception** (American, Dec. 22).—There is nothing in this story to merit an existence. It has no element of newness and the fun is at the expense of the moral effect. The wife's too great affection troubles her husband, so he makes a dummy and puts it in bed. He and the doctor then go off to the masquerade ball, where everything goes but the clock. They enjoy themselves there with the girls and return by a ladder to his chamber. Why the doctor came with him is not clear. They found the dummy gone, but the doctor's wife was in the next room dressed as a man. She and the too affectionate one had made a counter plot. When the husband saw another fellow making love to his wife, it was a very different matter, but his jealousy was appeased when the woman unmasked. The story seems to end where it started. The next night presumably he used some other "gag" for getting away.

**A Troublesome Parcel** (American, Dec. 22).—This was not as amusing as it might have been. It is not conceivable, in the first place, that a man, being a man, would do his own washing in the room of his lodging house. He would pawn his dress suit first. This fellow, however, preferred to wash. He also eats his dinner there, which is more consistent. He puts the remains into a parcel and drops it out of the window. When he goes out it is presented to him by a man under the window. He next drops it in the street, where a street cleaner returns it to him. He is then captured by two policemen and taken to the station. What's his offense? Here the contents of his parcel is exposed and a letter shewing that he was on his way to his sweetheart. The letter appearing at this time seemed superfluous news.

**The Childhood of Jack Harkaway** (Than., Dec. 23).—While the lost child returned to its parent and the overhearing of burglars is not by any means a new situation, this story creates lively interest, because Jack is a boy—a lively, mischievous boy—and one must follow his antics and adventures with delight or not be human. He was well played. Jack's mother on his father's death was forced to give him up by her father, against whose will she had married. Jack grew up to be a very troublesome fellow, and when he was fifteen years old his parents by adoption were obliged to send him away to school. His treatment there was not at all to his liking, so he made his escape. He overheard two men plotting to rob a house and he went to the owner. It proved to be his own mother, and when the master of the school came with the lawyer-father she refused to let him go. It would have seemed more natural had she not recognized him as her son until the appearance of this man, into whose care she had given her child. If two of the scenes had been broken it might have been more consistent. The men came up to plot their robbery too soon after Jack's hiding. They also appeared in the house immediately after the plan laid to capture them. They surely would have seen the light and would not have ventured so soon.

**The Pawnshop** (Solax, Dec. 23).—The pawning of human security has been done in a recent film, but to be made logical there must surely be some inducement on the part of the broker. There seemed to be none in this. Tony, the organ grinder, learns there is more money in cards than in organ playing. He tries his luck with the money his lady friends made at washing and makes a scoop, but he bucks the tiger once too often. His sweetheart and he start out to pawn the organ and monkey. The pawnbroker will not take them, but he offers to take the sweetheart. Tony gets for her one hundred dollars, which he at once loses at cards. How to get Marietta out of the pawnshop is a great problem. He settles the question conveniently by finding some burglars, whom he overhears plotting. He follows and sends Jocko up after them and the animal rings for the police, although the man lives in a private residence, where such alarms are rarely kept. However, he shows his gratitude and Tony gets Marietta out of pawn.

## LICENSED FILM RELEASES.

**Dec. 26, 1910.**

| | Feet. |
|---|---|
| (Bio.) Winning Back His Love. Drama | 994 |
| (Pathe) The Atonement. Drama | 656 |
| (Pathe) Bowling Fiend. Com | 344 |
| (Lubin) Making a Man of Him | 980 |

**Dec. 27, 1910.**

| | |
|---|---|
| (Vita.) Neighboring Kingdoms. Com. | 995 |
| (Edison) Eldora, the Fruit Girl. Drama. | 1000 |
| (Gau.) The Adventuress. Drama | 995 |
| (S. & A.) Girls Will Be Boys. Com. | 1000 |

**Dec. 28, 1910.**

| | |
|---|---|
| (Edison) Family of Vegetarians. Com. | 960 |
| (Pathe) Running Away from a Fortune | 540 |
| (Pathe) American Fleet | 135 |
| (Pathe) In Full Cry | 831 |
| (Kalem) Girl Spy. Drama | 985 |
| (Urban) Mexican Romance. Drama | 650 |

**Dec. 29, 1910.**

| | |
|---|---|
| (Bio.) His Wife's Sweethearts. Com. | 982 |
| (Bio.) After the Ball. Com | 911 |
| (Selig) Justinian and Theodora. Drama. | 1000 |
| (Melies) In the Tall Grass Country | 980 |
| (Lubin) Blue Horse Mine. Drama | 990 |

**Dec. 30, 1910.**

| | |
|---|---|
| (Pathe) Catalan, the Minstrel. Drama | 968 |
| (Pathe) Carnival of Japanese Firemen. | 230 |
| (Vita.) Crazy Apples. Com | 986 |
| (Edison) Romance of Hefty Burke | 1000 |
| (Kalem) The Stranger. Drama | 1000 |

**Dec. 31, 1910.**

| | |
|---|---|
| (Vita.) Where the Wind Blows. Drama | 987 |
| (Pathe) The Yaqui Girl. Drama | 1000 |
| (Gau.) Doctor's Secretary. Drama | 981 |
| (S. & A.) Gambler of the West. Drama. | 1000 |

**Jan. 2, 1911.**

| | |
|---|---|
| (Bio.) The Two Paths. Drama | 992 |
| (Pathe) Misplaced Petticoat. Com | 790 |
| (Pathe) Dutch Kids. Scenic | 197 |
| (Selig) The Argonauts | 1000 |
| (Lubin) Art and the Legacy. Com | 950 |

**Jan. 3, 1911.**

| | |
|---|---|
| (Vita.) All Is Fair in Love and War. Com. | 973 |
| (Edison) Days of Chivalry. Drama | 1000 |
| (S. & A.) Redeemed Criminal. Drama. | 1000 |
| (Gau.) (Not reported) | ... |

**Jan. 4, 1911.**

| | |
|---|---|
| (Edison) Sleep, Gentle Sleep. Com | 990 |
| (Pathe) Cowboy's Innocence. Drama. | 1000 |
| (Kalem) Bolted Door. Drama | 975 |
| (Urban) (Not reported) | ... |

**Jan. 5, 1911.**

| | |
|---|---|
| (Bio.) When a Man Loves. Drama | 998 |
| (Selig) Romona's Father | 1000 |
| (Lubin) A Mix in Masks. Com | 600 |
| (Lubin) His Last Parade. Drama | 300 |
| (Melies) Crimson Scars. Drama | 980 |

**Jan. 6, 1911.**

| | |
|---|---|
| (Pathe) The Intrigue. Drama | 1000 |
| (Vita.) The Misses Finch and Billy. Com. | 976 |
| (Edison) Fire Dept., New York City | 400 |
| (Edison) A Western Night. Com | 600 |
| (Kalem) Runaway Engine | 955 |

**Jan. 7, 1911.**

| | |
|---|---|
| (Vita.) Old Water Jar. Drama | 984 |
| (Pathe) Love Under Difficulties. Com. | 745 |
| (Pathe) Funeral of Count Tolstoi | 230 |
| (S. & A.) (Not reported) | ... |
| (Gau.) (Not reported) | ... |

## NEW THEATRES FOR PICTURES

Dec. 17 a new high class picture and vaudeville theatre was opened up in Baltimore at Park Avenue and Lexington Street. It is known as the New Theatre and has a seating capacity of 2,000. There are an unusually large number of exits. Following the opening performance there was a banquet on the stage attended by a number of society people interested in the venture. William F. Lucas, Jr., secretary of the Bachelors' Cotillion, was the toastmaster.

The Photo Theatre, 941 Market Street, San Francisco, which will be devoted entirely to motion picture exhibitions, was opened up Dec. 14. It seats 400. Turner and Dahnken, the proprietors, turned over the proceeds of the first performance, which netted $72.40, to the *Call's* fund for the Mount St. Joseph's orphan asylum.

Hyman and Prochaska have started a new motion picture house at Los Angeles. It is situated on Hill Street near Fifth, and is known as the College Theatre.

The Plaza Theatre for popular priced vaudeville and motion pictures opened its doors Dec. 19 in East Buffalo, N. Y. It is a large, handsome building, built in the Corinthian style. Emery N. Downa, who


# ART AND THE LEGACY

***Released Monday, January 2***

A superior comedy with a novel plot. Two young people who think they are "wedded to art" discover their mistake and become wedded to each other. Brimful of fun mingled with the tenderness of friendship and the sincerity of love. Length, about 950 feet

***Released Thursday, January 5***

**DOUBLE REEL**

# A MIX IN MASKS HIS LAST PARADE

"A Mix in Masks" is one of the famous Lubin comedy subjects which are making millions laugh. Nellie and Jack go to a masquerade party and—just for a joke—her father and mother appear in costumes the same as those of the young folks. Jack thinks Nellie's mother is Nellie. Nellie takes her father for Jack, and there's almost no end of comical complications. Length, about 600 feet.

"His Last Parade" is a beautiful and touching story of a veteran's patriotism, which was strong even while his body was weak. Excellently executed. Length, about 300 feet.

## LUBIN MANUFACTURING CO.

**Model New Studios, 20th and Indiana Ave., Philadelphia, Pa.**

**CHICAGO: 22 Fifth Ave. LONDON: 45 Gerrard St., W. BERLIN: 35 Friedrich Str.**

# A GAMBLER OF THE WEST

**(Western Drama)**

**Released Saturday, December 31st. Length, approx., 1000 feet.**

A strong dramatic photoplay by the Essanay Western players painting a moral which cannot but strongly impress both young and old. The plot develops a love story of unusual heart interest, showing the heroism of a little Western woman in her efforts to redeem the wasted lives of her gambling father and sweetheart. She is successful, and the play closes in a way which cannot but win the commendation of all who view it.

# THE REDEEMED CRIMINAL

**(Drama)**

**Released Tuesday, January 3d. Length, approx., 1000 feet.**

The Essanay Eastern players have rendered an exceptionally brilliant dramatic photoplay in this subject. The acting is excellent, the photography of exceptional richness. It is the feature of the week. Do not miss it!

## ESSANAY FILM MFG. CO.

**Suite 521, First National Bank Building, CHICAGO, ILL.**

**LONDON, 5 Wardour St. BERLIN, 35 Friedrich Str.**

# ★MELIES RELEASES★

DECEMBER 29, 1910

## IN THE TALL GRASS COUNTRY

A picture of the highest type of melodramatic realism with the burning prairies and scenes of Western romance and nature. Length about 980 feet.

JANUARY 5, 1911

## THE CRIMSON SCARS

The story of a sweet, stagestruck girl, who, through heroic action, wins a place in stardom.

## FIRE! FIRE! FIRE!

A rip roaring comedy dealing with suffragettes.

BOTH ON ONE REEL. Length about 980 feet

We have Posters, too. Write us for them if your Exchange does not supply you.

G. MELIES, 204 East 38th Street, New York City

Western Representative, JOHN B. ROCK, 169 Randolph Street, Chicago, Ill.


for several years was house manager for Keith and Proctor in this city, will supervise the house.

Nashville, Tenn., has a new photo theatre called the Alhambra. It is said to be the third theatre in the United States to be equipped with the soundagraph.

William A. Sobelman and William A. Mustard of St. Paul have remodeled the Alhambra on Seventh street into a motion picture house. It seats 500, and is equipped with a pipe organ.

### INDEPENDENT FILM RELEASES.

**Dec. 26, 1910.**

| | |
|---|---|
| (Eclair) Fear of Fire | 390 |
| (Eclair) The Lock-Keeper | 537 |
| (Imp) Unexpected Honeymoon | |
| (Yankee) Insane Heiress | |
| (Amer.) Girlies | |

**Dec. 27, 1910.**

| | |
|---|---|
| (Bison) (Title not reported) | |
| (Powers) Freddie's Courtship | |
| (Thanhouser) Vicar of Wakefield | |

**Dec. 28, 1910.**

| | |
|---|---|
| (Champion) Golden Gates | 950 |
| (Ambasio) (Title not reported) | |
| (Atlas) Outcast's Salvation | |
| (Nestor) Elda of the Plains | |
| (Review) Thoughtfulness Remembered | |

**Dec. 29, 1910.**

| | |
|---|---|
| (Defender) (Title not reported) | |
| (Itala) (Title not reported) | |
| (Imp) Unreasonable Jealousy | 990 |
| (Amer.) Squaw and the Man | |

**Dec. 30, 1910.**

| | |
|---|---|
| (Yankee) Missing Bridegroom | |
| (Bison) (Title not reported) | |
| (Thanhouser) Hypnotized | 1000 |
| (Solax) Mrs. Richard Dare | |
| (Lux) Aunt Julia's Portrait | 547 |
| (Lux) Tim Writes a Poem | 375 |

**Dec. 31, 1910.**

| | |
|---|---|
| (Columbia) Trapped | |
| (Gt. Northern) The Scare-Crow | |
| (Powers) A Daughter of Virginia | |
| (Reliance) (Title not reported) | |
| (Itala) (Title not reported) | |
| (Capitol) (Title not reported) | |

**Jan. 2, 1911.**

| | |
|---|---|
| (Eclair) Well Matched Marriage | 480 |
| (Eclair) Great Medal Competition | 485 |
| (Imp) Wise Druggist | |
| (Yankee) Royal Wish-Bone | |
| (Amer.) Mrs. Gaylife's Visitors | |

**Jan. 3, 1911.**

| | |
|---|---|
| (Bison) (Title not reported) | |
| (Powers) Pickerton Man | |
| (Thanhouser) Pasha's Daughter | |

### REVIER'S FIRST RELEASE.

The Revier Motion Picture Company is a new independent producer in the motion picture world. They have purchased a twenty-acre ranch near Salt Lake City, said to be rich in scenes of the Rocky Mountains. A company of Western players will devote themselves to the production of plays of that locality. The first film of this company was released Dec. 21, entitled Love's Sorrow.

### MORE RUMORS OF LUX AMERICAN FILMS.

It is again rumored that the Lux Company, of which R. Priem is the head in this country, is planning to start the manufacture of American films with American players. The Lux are among the best of the foreign independent productions, and if that company should enter the American producing field it would at once command more than the usual attention.

### NO FALLING OFF IN NEWARK, ANYHOW.

Newark, N. J., writes the MIRROR correspondent in that city, has gone moving picture mad. There are fifty-three moving picture houses, and this does not include the vaudeville houses. Several more are on the way.


# NOTICE!

MOVING PICTURE THEATRES!
OPERA HOUSES!
SPECIALTY SHOWS!
ROAD SHOWS!

Get an early booking on big moving picture feature film, "The Romance of Count de Beaufort." Picture posed by Count de Beaufort himself and members of "Imp Stock Company." Most widely advertised attraction of the season. Liven your program. Cut out your dark nights. Write for special proposition quick!

THE LAEMMLE FILM SERVICE

196 Lake St., Chicago, Ill.
402 Sykes Block, Minneapolis, Minn.
1323 Farnam Street, Omaha, Neb.


### MOTION PICTURE NOTES

The Newport, R. I., Opera House drew S. R. O. houses Dec. 12-17. Fannie Woods and company. Gertrude Lee Folsom and company all pleased. The Bijou had capacity Dec. 12-17. The Valdos drawing very well. The Star also did big business with Independent films.

At Willimantic, Conn., the Bijou offered Vitagraph U. S. C. with appropriate songs, by Harry Shuris, Dec. 12-17, to crowded houses. Business continues good at the Scenic. Independent films drew good business to the Opera House Dec. 12-14.

Delphos, O., is to have a new motion picture house. H. H. Lampe will open one there about Jan. 15.

The Photoplay Theatre, at Salt Lake City, U., opened Dec. 4, under management of F. J. S. Jones, and drew good houses from the first.

The Grand, at Racine, Wis., opened Nov. 10 and was pronounced the finest picture house in that city. J. T. Bartlett is the builder and the house seats 425. Another new house costing $10,000 will open there soon.

On Nov. 10 a new theatre was opened in Red Wing, Minn. It will be devoted to moving pictures and vaudeville. This theatre is owned by an exchange which has its headquarters in Watertown, Wis. It is the finest one of their circuit and has a capacity of 600. It will be managed by H. L. Davenport.

At Gulfport, Miss., the Elite did good business with pictures and songs Dec. 12-17.

At Newport, R. I., the Opera House drew S. R. O. houses Dec. 19-24. The County Fair film was a good card. The Bijou and Star did big business and showed good films.

At Hannibal, Mo., the New Star, the Goodwin, and the Majestic attracted good business, bills and pictures good, week Dec. 12-17.

The People's Theatre at Sunbury, Pa., J. N. Blanchard, manager, gave some high-class pictures and turned crowds away at each performance Dec. 19-24.

The Crescent, Reading's (Pa.) newest motion picture theatre, opened Dec. 12 in an auspicious manner. It is located just opposite the Lyric (vaudeville) Theatre and is under the management of Ben Zerr, who was until recently associated with Frank E. Stetler in the management of the Empire. Mr. Zerr has made his new venture one of the prettiest in the city and has introduced many of the latest improvements in the moving picture business. The seating capacity is 800. Essanay and Pathe films are featured. The Parlor Theatre, operated by George W. Bennethum, is advertised as being for sale. The moving picture district has gradually shifted from the vicinity of this house to that part of Penn Street, between Sixth and Eighth Streets, hence the apparent reason for Mr. Bennethum's decision to dispose of this theatre. Frank E. Stetler has now secured sole control of the Empire, since the retirement of Ben H. Zerr.

At Creston, Ia., the Creston Amusement Company succeeds the Gem Theatre Company and continue to do big business. About Jan. 1 they will move to the Comet Building, where they will be able to accommodate 400 people. Officers of the new company are Tom Morrish, president; J. L. Morgan, treasurer, and Ross Morrish, secretary and manager.


# EDISON

## Projecting Kinetoscope

WITH OUTSIDE SHUTTER
THE PERFECT MACHINE

Against the strongest competition, our **Model "B"** machines have been installed in the Casino Theatre, Chicago, Ill. Charles Weeghman, Prop.

Two **Model "B"** machines on exhibition and used exclusively at the First Annual Cement Show, Madison Square Garden, December 14th to 20th.

## Edison Manufacturing Company

64 Lakeside Avenue, ORANGE, N. J. 90 Wabash Avenue, CHICAGO, ILL.

# Kalem Films

KALEM

## THE BOLTED DOOR

Released Wednesday, January 4. Length, 975 feet.
A Sterling Heart Interest Story of Every Day Life

## THE RUNAWAY ENGINE

Released Friday, January 6. Length, 955 feet.
One of the Most Sensational Pictures Ever Made

A set of 10 photos, each 7 x 9 inches, of the leading Kalem Players for $1.20, mail prepaid, cash with order.

## Kalem Company, 235 W. 23d St., New York City


### CUES.

Bert Robinson, Lola T. Davis, Victor Beecroft, and Arthur L. Verner are appearing with The Lion and the Mouse.

William Lawrence, for five years Uncle Josh in The Old Homestead, will head another company in the play, which will go to the coast. The production will be made under the personal direction of Denman Thompson, and the tour will be managed by Franklin Thompson. The opening took place Christmas Day at Newburg, N. Y.

Millicent Evans, who has just closed with Douglas Fairbanks in The Cub, has been engaged for the leading female role in William H. Crane's new play, U. S. Minister Bedloe, by George Ade, opening in the beautiful new Blackstone Theatre in Chicago.

Rose Stahl will close her four years' association with The Chorus Lady in Jersey City, N. J., Jan. 7, and will start preparations of her new play, Maggie Pepper, by Charles Klein.

Alfred Aldridge has been engaged for the part of Cal Higbee in Father and the Boys.

Wedgwood Nowell has been engaged by Maurice Campbell as leading man to support Henrietta Crosman. Mr. Nowell closed recently with The Seventh Daughter company in Chicago.

### Married

DAUGHERTY—DONLAVY.—Harry M. Daugherty to Dessa Stevens Donlavy (Dessa Gibson), in Columbus, O., Dec. 15.

O'BRIEN—MOUSLEY.—Frank M. O'Brien to Marion Mousley (Marion Stanley) in New York, this month.

PEHL—COGSWELL.—Harry A. Pehl to Anna Pearl Cogswell, in Lima, Ind., Dec. 16.

PHILLIPS—LOUGHRAN.—At Dawson, Neb., on Dec. 21, Charles Phillips, of San Francisco, and Catherine Loughran, of Washington, D. C.

### Died

DAYMOND.—Alexander Daymond, at Jamaica Plain, Mass., Dec. 15, aged 63 years.

BOYLE.—Mrs. Eliza B. Boyle, in Salt Lake City, U., Dec. 10, aged 78 years.

SMALLEY.—Victor Herbert Smalley, in New Orleans, on Dec. 20, aged 33.

WHITNEY.—Eleanora Brasha Whitney, widow of Myron W. Whitney, Dec. 20, in New York, aged 69 years.

YARD.—W. O. Yard, in Wellston, O., Dec. 4, aged 52 years.

### In Memoriam

LORRAINE.—In memory of St. George Hussey (Mrs. C. F. Lorraine). Died Oct. 6, 1910.

## A PHENOMENAL VOICE.

### Dorothy Toye, an American Who Has Captured Berlin—Her Differing Tones.

*(Special Correspondence of The Mirror.)*

DOROTHY TOYE.

LONDON, Dec. 14.—A few evenings ago in Berlin I dropped in for an act or so at the Wintergarten, the famous beer hall and criterion vaudeville house of Europe. Vaudeville, by the way, is a misnomer on this side. Variety, if you please—but what's in a name? I had heard of Dorothy Toye, an American girl who is billed as "Die Stimphanomanon in einer person, mitt Caruso und Patti." As Miss Toye had succeeded in arousing the interest, curiosity and enthusiasm of a German audience and press—a difficult feat indeed—I was determined to find out for THE MIRROR how she did it.

Two voices that dwell in but a single throat is indeed an embarrassment of riches, and this little woman has them. I listened enthralled and enchanted as Caruso's mellow tenor seemed to float to my ears, and as quickly again the organ tones of Schumann-Heink or the silvery, bird-like flute of Nellie Melba. Miss Toye has defied tradition and has practically upset every artistic and musical centre of Europe. She seems beyond the laws of vocal gravity.

I found a diminutive bit of femininity with a mop of red hair, serious eyes and a humorous mouth. "How do I do it?" repeated Miss Toye, reflectively, after my breathless interrogation. "It's strange so many people ask me that. I really don't know myself. I just go out in front of the curtain every night and think a tone, and it comes—that's all."

"But the man's voice," I insisted; "the perfect imitation of Caruso. How is that done?"

"It's not an imitation," corrected Miss Toye, gently; "it's a real voice, quite distinct and apart from my own. It is only that I have copied my phrasing from Caruso. I have made a constant study of his methods and consequently my voice has become imbued with a quality closely resembling his. You see, I sing all his arias, and I must have studied to master them."

"But your own voice—your soprano?" I asked. "Does it not injure your natural tone?"

"I have been singing this way for ten years, ever since I was a little girl, and only yesterday I received an offer to sing in grand opera. Jean de Reszke heard me in Paris and told me he had never heard anything so wonderful. Of course I consider that the greatest compliment of my life."

Miss Toye then went on to tell me that she had often been reproached by singing teachers and voice experts for taking her talents to the vaudeville stage instead of the operatic. "But, you see," went on this small philosopher, "art is all very well, though I'm sorry to say one cannot live on it. And when all the great stars at whose shrine I have worshipped also embrace the fitful muse, I must say I don't feel exactly in the minority. Besides, the insidious demand of lucre has temptations impossible to resist. When I think of many opera stars struggling through long and tedious roles who are paid for their services probably less by the month than I receive weekly—well, there is the answer," said Miss Toye, with a shrug.

"And when will you go to America?" I asked.

"When they want me badly enough," she answered promptly. "An American audience is the most appreciative and sympathetic in the world, but you have to come to them labeled 'Imported goods' or 'made in Germany.' But I want to break a record in New York."

"What record?" I asked innocently.

"The record I left there." Miss Toye's eyes were beginning to twinkle, so I thought it time to go. After all, I didn't find out how she did it—but the old query came to me, "Why is a prophet without honor in his own land?"

C. SHARP.

## AUSTRALASIAN AMUSEMENTS.

### A Great Variety of Offerings in Antipodean Theatres—Oscar Asche to Tour America.

SYDNEY, N. S. W., Nov. 22.—The season's greetings to THE MIRROR and its numerous readers!

As usual, the approach of Christmas is heralded by numerous changes of locality by the principal companies playing through the Commonwealth, and already the various flittings have commenced.

The George Willoughby company wind up at the Criterion this week after a successful revival of What Happened to Jones, and then proceed to New Zealand, where their season will open at Auckland on Dec. 5. Mab. Paul, the statuesque leading lady, will not accompany the combination to Maoriland, her place being taken for the tour by Beatrice Day, who has recently returned from the Island Dominion, where she appeared with Harry Roberts in The Hypocrites. When George Willoughby reappears at the Criterion in April next his company will be strengthened by two new English artists, Lilian Dundas and Mabel Trevor.

On Saturday next William Anderson will appear at the Criterion, where his dramatic company will produce the sporting drama, The Winning Ticket.

Allan Hamilton and Max Maxwell, now at the Palace in Revenge, make way this week for Maggie Moore and Harry Roberts, who commence a Sydney season in The Shadows of a Great City.

I note that George F. K. Stephenson, who recently stage-managed the Clarke-Meynell Comic Opera company's Australian productions, was on his return to England re-engaged by George Edwardes and is now with The Girl in the Train.

Charles A. Wenman is back at his old post as stage-manager with Clarke and Meynell.

Hugh J. Ward, who first visited the Antipodes with Harry Connor's Trip to Chinatown company in 1899, has bought into J. C. Williamson, Limited, and will act as director in Sydney in the place of Ramaciotti, retired. Ward is well and favorably known throughout Australasia and the East both as actor and manager. His first appearance in management was with George Willoughby in 1903. Some of his early experience was gained as comedian in the stock company at Pittsburgh Opera House, where he put in seven years. For five years he was with Williamson's Comic Opera company throughout the length and breadth of Australia. In 1904 he appeared in London and Paris in pantomime, and then with Klaw and Erlanger in your city.

H. B. Irving and Dorothea Baird are to visit us early in 1911. Their repertoire will include Hamlet, The Bells, The Lyons Mail, Louis XI., Charles I., Dr. Jekyll and Mr. Hyde, and Clementina. The tour, which is mapped out to cover six months, will be under the J. C. Williamson management.

The Chocolate Soldier, which is still running to big business at London Lyric, has been purchased for Australia by Clarke and Meynell, who have also secured Baron Trenck, which the firm reckon will equal if not outshine the success achieved here by The Arcadians.

The Arcadians' revival in Melbourne has spelt success. Winifred O'Connor has replaced Maie Sydney as Bombra and Christie Muiniah Essie Perrin as dancer. William Cromwell is bidding adieu to Melbourne in this revival, but will be seen later in Sydney in Tom Jones.

Essie Perrin has relinquished her engagement with Clarke and Meynell in favor of a life-long engagement with a Mr. Kyerouse, a wealthy Melbournite who served with some distinction in the Boer War.

Clarke and Meynell's Christmas pantomime is to be Dick Whittington, and promises to be on a lavish scale.

Winifred O'Connor will appear as Babette in the Australian production of The Belle of Brittany. Miss O'Connor was specially engaged by the Shuberts for the New York production last year.

The Gay Gordons will have its initial Australian production in Melbourne. Clarke and Meynell have imported an entirely new company for this production.

Oscar Asche had such good reason to be pleased with his recent Australian tour that he has decided to revisit us early in 1912, after a projected American tour.

A large measure of the present success of Our Miss Gibbs at Her Majesty's is due to that clever little comedian, Bertie Wright. His engagement with J. C. Williamson recently terminated, but he has signed on for twelve months as principal comedian of the Comic Opera company. Australians will thus have opportunities of seeing "Timothy Gibbs" in The Islanders, The Balkan Princess, The Quaker Girl, and The Girl in the Train, all of which plays are in the Royal Comics' repertoire for early production. Bertie Wright is well known in America, where he has appeared with George Edwardes' companies. He headed The Shop Girl company with Connie Ediss in New York. As is probably known to most of your readers, Wright belongs to the well-known theatrical family of that name, which includes Huntly, Fred, and Haidee.

Ethel Irving is to star Australia in comedy under the ægis of Clarke and Meynell.

E. NEWTON DALY.

## LETTER LIST.

### WOMEN.

Ainslee, Ida, Lulu L. Armstrong, Daisy Anderson, Maud Atkinson, Pearl Alberts, Gertrude N. Andrews, Stella Ainsworth.

Blair, Maud, Gertrude Barthold, Jessie Brink, Freemont Benton, Letty Bradley, Nettie Black, Kitty Birch, Belle Blanche, Geo. Bakers, Ann Buckley, Berenice Buck.

Courtenay, Fay, Maud Carleton, Clara J. Castleton, Mrs. Harry Collins, Genevieve Crawley, Hazel Castleton, Nadie Calhoun, Virginia Cranna, Estelle Clark, Susan Chisnell, Cathryn Clark, Winifred Carter, Helen Conant.

Dalton, Gertrude, Grace Drew, Lillian Dunham, Mrs. E. Davett, Barbara Douglass, May Desmond, Isabel D'Armond.

Elberts, Jeanette, Mrs. Monta Elms.

Fraser, Edgar, Catherine L. Folk, Lillian Fraser, Mae Francis, Virginia Folts, Marguerite Ferrard.

Grey, Catherine, Leslie B. Greer, Jane Grover, Constance Glover, Florence T. Germane.

Hemric, Frances, Ann Huber, Addie Harland, Grace Hopkins, Mrs. Gene Hughes, Phoebe Hines, Leslie Haskell, Cora Hall.

Irwin, Beatrice, Annie E. Inman.

Johnson, Ethel.

Kyle, Kitty, Doris Kraker, Alice Kauser, Doris Kay.

Lambert, Maude, Vera I. Lewis, Florence Langdon, Mrs. Frank Laymanne, Claudia Lucas, Kathleen Loftus, Jeffries Lewis, Lillian Lawrence, Violet Long, May Lahay.

Murray, Eloise, Florence Mack, Lizzie Montgomery, Vida Millace, Elsie Murray, Frances Markham, Gilbert Miller, Clara Martin, Mary E. Miles, Ora C. Myer, Alice Mortlock, Mrs. Ben S. Mears, Ethyl Merritt, Lizzie McCall.

McCoy, Nellie, Katherine McKenna.

Neely, Florence, Hattie M. Nawn, Margaret Neville.

O'Madigan, Isabel, Gene Ormond.

Palmer, Albert M., Mrs. Frank C. Priestland, Ruby Paige.

Ralph, Jessie, Louise Rial, Jane Rogers, Lois Russel, Belle Rosa, Mrs. Sam E. Rork, Carrie Reynolds.

Sanford, Miriam, Marion Shirley, Helen Singer, Louise Skillman, Dorothea Sadlair, Corine Snell, Nan Sutherland, Lillian Sterling, Minnie Stevens, Helen Singer.

Thompson, Cora B., Mae V. Tormey, Irene Timmons, Sue Talmage, Belle Taylor.

Von Kesse, Marguerite, Maud Vaughn, Marie Violet.

Williams, Maud K., Frankie Wilson, Doris Wilson, Ethel Wright, Sophie Williams, Blanche Webster, Janet A. Wolcott, Isabel Waldron, Gladys Wilcock, Beulah Watson.

### MEN.

Allyn, Fred'k, R. G. Allen, Jno. Armstrong, Mrs. Jas. Ashley, Frits Adams, Jack A. Armstrong.

Bristor, Robt. C., Fred'k Bond, Elmer Booth, Paul Burns, Wm. E. Butterfield, Oliver D. Byron, Fred Bond, Oliver F. Bowman, Albert Brown, J. H. Brady, Conrad Bodden, Rich'd Bubler.

Calto, Jos., Geo. Clare, Owen G. Coll, J. H. Cooke, Wm. P. Cullen, Kersey Coates, Louis Calvert, Hamilton Coleman, C. B. Cook, Bernard Craney, R. W. Chamberlin, Harry Collins, A. Connemar, Harvey A. Cassidy, Albert Collins.

Davenport, Kenneth, Wm. H. Dehlman, Byron Douglass, Chas. Darrah, Wm. Dunlay, W. J. Deming, Robt. Y. Dudley, W. C. De Witt.

Ebner, Geo., Elwyn Eaton, Chas. H. Ellwood, Roy Ewen, E. Elton.

Fleming, Carl, Redmond Flood, Maurice Franklin, Wm. Flack, K. V. Foster, Gilbert Fitzgerald, Joe Foley, Thos. B. Findley.

Galliard, Francis, Augustin Glassmire, Rich'd Gordon, W. H. Gracey, Jas. J. Gillespie, Geo. T. Germane, Phil W. Gilpin, Godfrey and Henderson.

Helsey, Mart., H. B. Hitshmany, Rose Harvey, Nelson Hall, J. C. Hall, Francis X. Hope, Thos. E. Howard, Harry J. Hewitt, Lew Harrison, Dan'l Halifax, Frank C. Harris, Howard Herrick, J. H. Huntley, Walter Hackett, Fred A. Hearn, J. Rogers Howard, Maxwell Harris, Clarence Handyaides, Louis Harrison, H. Gus Hall.

Ingram, Jno., Frank O. Ireson.

Jamison, Frank, Jos. Jefferson, Harry Jolson, M. McLeod Johnston, Grenville James.

Kellerd, Jno. E., Jno. W. Kline, Alfred S. Krants, Ralph Kellard, Frank Kilday, Theo. Kramer, Robt. E. Keane, Jas. Keane.

Leslie, Jack, Oliver Lawrence, Frank Louis, L. R. Lefferson, Alfred Latell, Frederick Lane, Geo. W. Loomis, Joe Lewis.

Malone, Arthur D., Eugene Moulan, Lloyd Moore, Jno. T. Murray, Walter Meyr, Jno. L. Moore, Jno. Major, Lewis N. Medbury, Frederick Montague, E. A. Morcos, G. Mendelsmohn, Paul Matchett, W. D. Miles, Jno. Mallory, Frank D. Moore, Ira H. Moore, Bartley McCullum.

Owen, Wm., Geo. Odel.

Price, E. D., Wm. Phillips, Arthur K. Pearson, Alex Powers, Arthur J. Pickens, Will Phelbrick, Jno. A. Poole, Horace Porter, Geo. M. Perry.

Royce, Ray L., Geo. P. Randall, G. Riddell, Jno. M. Boche, P. Jefferson Rollow.

Schuls, Karl W., Stanley Sharpe, Geo. C. Somnes, Geo. Sargent, J. C. Sutherland, Oswald Searles, Eugene Sanger, Cook Sheridan, Danny Simmons, C. C. Sturm, W. S. Strong, Paul Scardon, Frederick Starr, L. J. Stevenson, Jno. Schaefer.

Thebus, Otto, Gus Tapley.

Vance, Clay T., S. B. Vilia, A. J. Van Valtman.

Wensman, Harry, Harry Warwick, Frank Wilcox, Eugene P. West, Mark T. Wilson, Maurice Wilkinson, Jerome S. Wensole, L. Hilliard Walle, Edwin Walter, W. E. Warren.

### REGISTERED MATTER.

Jas. Corte, F. A. Demarest, Clara Paulet, M. B. Moulton, Frank Rowan, Franklin Whitman, Ernest Franconi, Sidney McCardy.

## LUSITANIA CARGO.

The *Lusitania* on Dec. 23 brought a number of theatrical recruits to New York. Mrs. Golding Bright, whose pseudonym is George Egerton, has come to attend rehearsals of The Backslider, which Liebler and Company are about to produce with Margaret Anglin starring. Nye Chart, the English actor who is to appear in We Can't Be as Bad as All That at the Nazimova, returns to the land which he first visited twenty years ago with Mr. and Mrs. Kendal. Vesta Victoria, the English comedienne, is about to tour America in vaudeville, opening at the Plaza. Jesse Lasky, who has been abroad supervising preparations for his new music hall, returned with his wife, Blanche Lasky-Goldfish. Mischa Elman, violinist, arrived with his father, Saul Elman, and his accompanist, Percy B. Kahn, for his third American tour. He expects to make a hundred and fifty appearances, one with the Boston Symphony Orchestra. Louis Massen has come from his London success in Decorating Clementine to join William H. Crane in U. S. Minister Bedloe.

## BROOKLYN AMUSEMENTS.

### Isadore Martin and Charles Schofield Pleased Crescent's Patrons—Lawrence Barbour.

Stacy. CHARLES SCHOFIELD.

The Crescent Stock company presented Quincy at the Crescent Theatre last week. The most exacting part of the comedy, Judge, was admirably acted by Arthur Hoyt, as the haughty old aristocrat, the Marquis de St. Maur. Emeline Melville had a fine chance to show her ability and her characterization was almost flawless. Ida Adair was a charming Peter Becker. As Polly Becker Isabel Irving kept the audience in a gale of laughter. An old Charles Rowland, who gave a clever interpretation of Samuel Swallow, and Percy Haswell as the Hon. Geo. St. D. Arlington, Lawrence Briggs as Captain Hawtree, were also features. This week, Caught in the Rain.

Thomas Broadhurst's three-act comedy, Is Marriage a Failure? was the attraction at Proctor's 58th Avenue Theatre last week. Leona Hall handled the part of Evelyn Dunstan in fine style, as did Misses Pauline Le Fevre and Alice Delmore. Joseph Girard as Jimmy Pemberton kept the audience in roars of laughter. Others in the cast were Charlotte Worthington, Sallita Salano, Kate Wynn, Pitcairn Fox, and George E. Fisher. This week, The Two Orphans, produced under the direction of Andrew Mack, the versatile director late of Poli's Players.

A Wife's Secret was given at the Palace Lyceum last week.

Fallen by the Wayside was the Court Theatre's bill 19-24.

Lew Dockstader and his Twentieth Century Minstrels were the attractions at the Majestic last week. This week, Judy Forgot.

The Chocolate Soldier pleased a large audience at the New Shubert last week. Week 26-31, The Midnight Sons.

John Barrymore in The Fortune Teller was at the Broadway last week. This week, Montgomery and Stone in The Old Town.

Queen of the Highway at the Amphion.

The Greenpoint presented an all-star bill last week, headed by Julius Steger and company in The Way to the Heart.

Gertrude Hoffman was the Yuletide headliner at the Orpheum last week.

The attractions at the burlesque houses were: Star, Vanity Fair; Gayety, Fred Irwin's Majesties; Casino, The Ducklings; Empire, Yankee Doodle Girl.

Last week marked the final appearance of Laurence Barbour, the popular stage director of the Gus A. Forbes Stock company. From his first appearance in this locality "Daddy," as he is known to the smallest child, won favor among the theatregoers of East New York, and his going away has cast a gloom over his many friends and members of the company.

Last week also marked the final appearance of the Gus A. Forbes Stock company, and beginning this week the company will be known as the Gotham Stock company. Catherine Tower has been engaged as the new leading woman.

CHARLES J. RUPPEL.

## MR. CLAUS AND MADAME XMAS.

The Christmas Saint made two calls in New York on Dec. 24. At the Majestic Theatre he called on The Blue Bird for happiness and distributed gifts from a Christmas tree right out of the Christmas tree forest, between the matinee and the evening performance. Robert Cummings is the everyday name of the Majestic Santa Claus. A similar celebration was held on the stage of the Hippodrome at the same time. The Hippodromedary, Santa Claus, otherwise B. H. Burnside, distributed candy, fruit and gifts with lavish hand to his big family.

## ANOTHER SAM S. SHUBERT THEATRE.

Contracts were signed by the Shuberts on Dec. 23 for a new theatre at Newark, N. J., to cost about $500,000. It will be called the Sam S. Shubert and have a seating capacity of about 1,600.

# THE ACTORS' SOCIETY

## THEODORE KEHRWALD SCORES AS THE MUSIC TEACHER IN THE CLIMAX.

### A Minstrel Show Planned by the Benefit Committee—A Novelty Promised—Congratulations to Ernest Truex.

Photo Windsett, Chicago.

THEODORE KEHRWALD

Theodore Kehrwald, whose picture appears above, is playing the part of Luigi Calfetti, the old Italian music teacher, in Joseph H. Weber's production of The Climax, by Edward Locke. It will be recalled that Mr. Kehrwald was the original Neiss, the conservative old darky in The Clansman, under the management of George H. Brennan, who speaks volumes for Mr. Kehrwald's ability and versatility. The contrast between the two parts, in which the critics declare Mr. Kehrwald to be equally good, would seem to prove his adaptability. Mr. Kehrwald has played other Negro parts, among which is the part of Julius, the negro porter in The Traveling Salesman. He is known to excel in these parts, but is not restricted to this one line, proof of which statement is his present engagement, and also his excellent portrayal of the Irish character parts in The Great Divide, under the management of Henry Miller.

A benefit committee has been formed, consisting of the board of directors as a whole, augmented by a number of earnest workers of the society. The chairman of the benefit committee is to be announced next week. The first regular meeting of the committee was held Thursday, Dec. 22, and it was decided to present a minstrel show, as near like old-fashioned, dyed-in-the-wool minstrels as possible, with our exception, that in the first part the ends and interlocutor will change from men to women. A chorus of men and women and a big after piece will be features. The end men will be announced shortly. It is hoped that all interested in the Society will take hold and make the benefit a success.

Ernest Truex, who is playing the Charity Boy in Rebecca of Sunnybrook Farm, was married last Saturday week to Julia Mills, a member of the Girlies company during the summer, at the same time that Mr. Truex was playing with the company. Mr. Truex was a member of the Rebecca of Sunnybrook Farm company which played in Boston last season, and at the close of the run joined Girlies in New York and played with that attraction until the Rebecca company reopened in New York. He has many loyal friends in the Society, all of whom extend their heartiest congratulations.

Joseph Sweeney is playing with Mona Ryan and company in vaudeville in a big act entitled Wanderlust. The act has been a great success over the Orpheum time.

## TO CURE A CRYING EVIL.

### A Return to the Subject of the Elimination of Inefficients.

*To the Editor of The Dramatic Mirror:*

SIR.—I have read with great interest your comment on "The elimination of the inefficient." It seems to me that Brigham Royce has suggested the only solution of the difficulty. Mr. Royce may not be aware that his theory is in practical use to-day at the Comedie Francaise, Paris. Probably in other countries, too, but the Comedie is the only one I have any personal knowledge of. There the candidates for engagement pass before just such a tribunal as Mr. Royce suggests, composed of ladies and gentlemen already members of that body. It was before them that the divine Sarah recited.

The work of examining aspirants is one of the duties undertaken in consideration of permanent employment and the old age retiring pension granted to artists of the Comedie Francaise, and is, in my mind, one of the many arguments in favor of a subsidized theatre. Not only in the world of dramatic art, but in those of painting, medicine, etc., do the established artists of France assist in this manner aspiring youth? The possession of a voice of sufficient volume to be heard easily in the largest theatre, a clear enunciation, and a working knowledge of English as it is spoken by educated persons should, I think, be insisted upon before the smallest part is assigned in any first-class theatre. This last demand would at least save us from hearing dukes pronounced "dook," suit "soot," limit "limut," and a certain beautiful thoroughfare alluded to as "Madison Av'noo," all of which I have heard myself and that in a theatre of the first rank in New York.

A fine voice, a clear enunciation and a good general knowledge do not, by any means, make a successful actor. Who can say? Only time alone decides that, but the elements of them, in my opinion, should disqualify forever the humblest part in any theatre catering to a high-class clientele. A young person carrying on a tray or announcing the carriage in a fine production where the "arrived" artists of the day are playing, receives not only the agreed number of dollars weekly, but priceless lessons in his or her art, and these positions should be given only to students who are earnestly trying to profit by the privilege.

"Charm" itself, that fourth dimension of the stage, floats more easily across the footlights to its welcoming audience when stripped of the gaucheries inseparable from the untaught beginner.

Artists have succeeded in spite of many physical drawbacks, even as Demosthenes succeeded in becoming an orator, notwithstanding his defective speech. But Demosthenes practised on the deep and dark blue sea and not on the sensitive ears of theatre patrons. I think that the dramatic school might very well play ocean for those young aspirants who can afford the fees, and in the case of those unable to, the school of the provincial stock company is open, where managers, in consideration of the smaller salaries paid and the longer hours demanded, would be prepared to instruct beginners. Three years' practical experience being held equivalent to a diploma, no one is cramped by poverty, extreme nervousness or a possible error of judgment on the part of the Examining Committee, and the term, "A Broadway Actor," would come to have a meaning, which at present it most decidedly does not possess.

Certainly we are all agreed that a "standard of efficiency" is necessary. The present hit or miss system is bad for us all. From the smallest super to the smartest box party, and I shall continue to watch your columns with great interest for practical suggestions from cleverer people than myself.

Sincerely yours,
ALISON SKIPWORTH.

### Another Actor's Suggestions.

*To the Editor of The Dramatic Mirror:*

SIR.—I have read the numerous suggestions for eliminating from the profession those who, by their work, are deemed undesirable and incompetent. The process should not be so difficult. It only needs a little care and co-operation. Some suggestions have been excellent; many impracticable. The matter is entirely in the hands of the producing managers, and it would save them much worry and give better zest to their performances if they will consider this undeniable fact.

The National Producing Managers' Association and the Actors' Fund of America should combine forces to this end. The first named is composed of managers who produce the plays; the latter is the only logical (or should be) clearing house for the actor. All eligible members of the profession should be associates of the Fund—aside from the charity feature that it so broadly dispenses. Their favoritism would not, or should not, obtain, and the actor would be judged by fitness entirely, and alone. Co-operation between these two powerful organizations would eliminate the ineligible. A combined committee from each could make note of every member of the profession that is worthy of consideration; also the ones who are not. The result is simple. Refuse employment to the latter.

No other consideration than worth should be potent. The man or women with a pull—through club connection, power behind the throne, extra fees, or unsavory reputation—should be placed under a ban. Members of the profession who have served long years in honest endeavor, and comported themselves in dependable manner should not be shoved into the background, and be forced to give way to those who have not. Certainly those who are thoroughly experienced are preferable to those who are not. Many a fine production has been ruined by being miscast in desired types. Time and time again an actor was engaged to play a part because he could play it, and he made us for it. The result was a character performance of general excellence. In a desire for a person to look a part (without make-up), the ability to intellectually portray it, is entirely overlooked. Of course, if both can be found in the overselected. It is naturally desirable. Because a man or woman has what is termed "a name" is not a guarantee of fitness. "Names" have never produced results on the whole. Take, for instance, all-star revivals. Fine for individual performances, but seldom produces an harmonious ensemble. Each has an individual reputation to sustain, and that is the paramount consideration—to them at least.

It has been a settled fact with many managers that graduates from stock companies were almost worthless, yet they come with a large flood of experience in general characterization. From such schools came our old actors, and many of the big-paying stars of to-day. Yet these same managers will engage from schools of acting—with no experience whatever. Mind you, I don't decry schools of acting as preparatory institutions. They can teach the theory of acting, but they cannot give experience nor supply that something which comes to an actor only after service. You can't make a journeyman out of an apprentice, except by practical experience. Many good actors have come from the schools, but experience has made them what they are. Acting cannot be taught by mail, and the professional coach who holds out a business connection with dramatic agencies or managers as a bait should be classed with the undesirable and eliminated. They are simply grafters.

In an article entitled "Anent Leading Man," published in THE MIRROR about ten years ago, I took up this same subject. I advised managers to make note of the work being done in stock and road companies. Plenty of fine actors can be found in both, and they should be given an opportunity for advancement to the more exalted positions—i. e., New York productions.

Managers will frequently say to an applicant, "Let me know when you play New York, or near, and I will come to see your performance." Forgotten in the breath in many cases. Or, "Leave your address, and if I need you I will send for you." We all know what that means. Of course, managers are busy, and their time is valuable. Does not the same apply to the actor, and is he or she not deserving of courtesy and some consideration? An actor is treated with scant courtesy in numerous cases. A deliberately-reared woman will be received by a representative in shirt sleeves, wearing his hat, and puffing a cigar in her face, and not even the courtesy of having a chair offered her to sit down. On the other hand, there are a number of managers who have not forgotten this simplest of all social requirements. Thank God! A little elimination in this direction would also be beneficial to the profession, and promote more harmonious relations between the actor and manager.

When the Actors' Society was formed, one of its by-laws demanded that to be a member one must have served three years in recognized companies. Had that been strictly adhered to it would have worked wonders, but I know of cases where it was not. And a fine principle was lost. But an apprenticeship should be served, whether in repertoire, stock or one-night stand companies. Of such are good actors made. The mere fact that friends proclaim one as a great actor, that one can purchase fine gowns or possesses a college diploma is not all sufficient. Brains are necessary, so is practical experience. Nor should the desire for a gratification of personal vanity entitle to consideration. Our profession should be taken seriously—it is serious. And those who have made it a subject of serious thought should be entitled to some consideration and given an opportunity to reap reward for their years of service.

Sincerely,
EDWIN MORDANT.

## NOTES OF VARIOUS ACTIVITIES

W. S. Butterfield, with home offices at Battle Creek, Mich., has leased the Stone Theatre, Flint, Mich., commencing Jan. 1, 1911. This city, with its population of thirty thousand, is giving good returns to high-grade attractions and has proved a great Saturday and Sunday town. Contracts for all attractions booked will hold good with the new management.

The necessity for larger quarters has caused Miller, Philadelphia's well-known costumer, to move, and they are now located at 236 South Eleventh Street, between Walnut and Spruce, where they will be pleased to greet old patrons and meet new ones.

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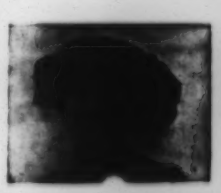

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